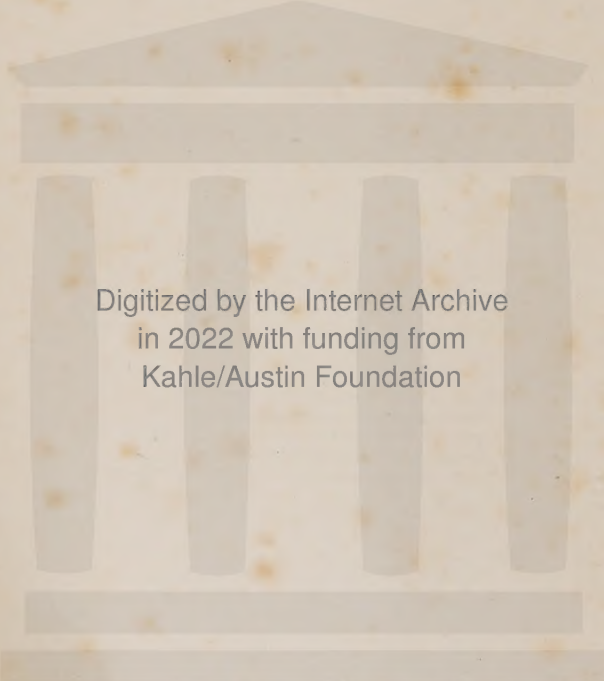


A. Hankins

G. H.



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HYMN-TUNES AND THEIR STORY

BY

JAMES T. LIGHTWOOD

Let us now praise famous men . . .
Such as sought out musical tunes,
and set forth verses in writing. . . .
Peoples will declare their wisdom,
and the congregation telleth out their praise.

ECCLUS. xliv. 1, 5, 15.

London
THE EPWORTH PRESS
J. ALFRED SHARP

NEW AND REVISED EDITION, 1923

Made and Printed in Great Britain

Dedicated
TO
ALL WHO LOVE
THE SERVICE OF SONG
IN THE
HOUSE OF THE LORD

PREFACE

CONSIDERING the general popularity of hymn-tunes, and also the fact that they provide a form of music which all can understand and in which all can take a part, it is rather remarkable that no attempt has yet been made to give some account of their history in a connected narrative. A great deal of work has been done in this direction by various diligent students, entailing a vast amount of original work and research, and it seems a great pity that the results of their labours should be hidden away in magazines and papers extending over a considerable number of years, and many of which are now inaccessible. The numerous inquiries that appear from time to time in the various newspapers and periodicals seem to show that a widespread interest is taken in the history of our tunes, and it is hoped that this first attempt to provide material for such a history will prove acceptable. I have endeavoured

to treat the subject in a popular style, with a view to making it attractive to a wide circle of readers ; but at the same time care has been taken to maintain historical accuracy, so that the book may be serviceable to the student. In a work representing such an enormous amount of detail mistakes are bound to occur, but I trust these will be found to be few and far between, and I shall be glad to receive any corrections or suggestions.

The information contained in these pages represents the result of many years' research. I have spent much time in the British Museum reading-room, in the magnificent Dr. Henry Watson Library at Manchester, and in the various free libraries of the large towns, ever on the look-out for old tune and psalmody books, ancient and modern. What has given me far greater enjoyment, however, has been to combine pleasure with research, and to go off on my bicycle to the villages and country districts, there to look up the oldest and most loquacious inhabitants, and hear from them their memories of the singing and the tunes of bygone days. By putting the various stories together one can usually manage to distinguish legend from fact. The chapter on ' Old Methodist Tunes ' especially represents the results of some of these ex-

cursions, and contains much information hitherto unpublished.

In heartily thanking those who have so readily rendered assistance I would specially mention Mr. F. G. Edwards and Mr. J. R. Griffiths. The work done by the former in connexion with the history of church music, particularly since he became the editor of the *Musical Times*, deserves the heartiest recognition, and many interesting details in the following pages are the result of his indefatigable researches. Mr. Griffiths has long been known as a hard and reliable worker in the by-paths of musical history, and he has made many important investigations on my behalf. I am much indebted to Mr. James Love, of Falkirk, for the mass of first-hand information contained in his *Scottish Church Music* (1889), and which, with the aid of Mr. W. Cowan, of Edinburgh, he has brought up to date in *The Music of the Church Hymnary* (1901). These two books are indispensable to all students of psalmody. Much information and help has been derived from various articles in the following journals: *Musical Herald*, *Musical Times*, *Musical News*, *Non-conformist Musical Journal*, *Musical Opinion*, *Organist and Choirmaster*. To their editors and contributors, and also to many correspondents

throughout the country who have supplied information, I tender my hearty thanks.

Nor should the name of the late Rev. Henry Parr be forgotten here. His valuable researches made in connexion with hymn-tunes about forty years ago are incorporated in the introduction to his *Church of England Psalmody*, 1863 (Novello & Co.). Amongst others who are no longer with us may be mentioned the Rev. W. H. Havergal and Major Crawford, both of whom accomplished a large amount of original work.

Throughout the book the word 'psalmody' is used in reference to music, 'hymn' being applied to words only. It has been found necessary sometimes to repeat certain facts and statements with a view to making each chapter complete in itself as far as possible.

One difficulty that confronts the would-be student of psalmody is to discover the whereabouts of some of the rarer psalters and collections. I have given a list of the unique works referred to in this volume, with the locality of each, and trust it will be found useful.

The hymn-tunes written by Barnby, Dykes, Stainer, and Sullivan have been collected by Messrs. Novello & Co. and published in four separate volumes, with complete indexes to

each. Those by E. J. Hopkins are published by Messrs. Weekes. These five works are interesting, not only for their intrinsic merit, but because they faithfully reflect the style of psalmody in vogue at the end of the nineteenth century.

Special thanks are due to Messrs. Novello & Co., Ltd., for their kind permission to reprint the tunes by Macfarren and Stainer in Chapter VII.

JAMES T. LIGHTWOOD.

LYTHAM,

Nov. 20, 1905.

NEW AND REVISED EDITION

In addition to certain corrections which have been made in the text, the attention of the reader is called to the following :—

- p.38. The 'Old 23rd' is arranged from an air by Andrew Rorer, (1721).
- p.113. 'Kingswood' was adapted from an air by Thomas Campion. c. 1612.
- p.180. The statement in ll 18-19 is not correct as regards Samuel Wesley.
- p.365. It is not correct to assign the 'Twelfth Mass' to Mozart,

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Hymn-Tunes and Their Story

I

THE GERMAN CHORALE

ALTHOUGH it would not be correct to say that there was no hymn-singing in Germany before Luther's time, there is no doubt that to the great Reformer belongs the chief credit of introducing the chorale, and thus giving his followers an opportunity of worshipping their Maker in songs of praise rendered in their own language. But nearly fifty years before Luther was born we are poetically told by an old writer that 'the voice of the turtle began to be heard in the land of Bohemia, as a token that the spiritual winter was passing away, and the time of the singing of birds was come.' It was John Hus who realized that there were other ways of reaching the hearts of the people besides sermons and treatises,

and he and his faithful followers, the Bohemian Brethren (now known as the Moravians), diligently collected hymns, which were fitted either to Gregorian melodies or to popular secular airs. The United Brethren published their first collection of hymns in 1504 in the Bohemian language, and in 1531 a German version with music was published by Michael Weiss, minister of the Brethren's Church at Landskron, near Fulneck, in Moravia. 'Ravenshaw' is an adaptation of one of the chorales in this book.

Luther fully realized the good done by the followers of Hus; but as their hymns were first published in a foreign language he was unable to use them, and, writing to a friend, he says: 'Welack German poets and musicians, or they are unknown to us, who are able to make Christian and spiritual songs of such value that they can be used daily in the house of God.' Thus it was left to Luther himself to restore the hymn-singing practices of the early Christian Church, which had died out after Pope Gregory's time, and right worthily he did it. We are told that his resolve to devote his poetical and musical talents to the service of God was confirmed in this manner. Sitting one day in his study at Wittenberg, he heard a beggar in the street singing a

hymn and tune recently composed by Paul Speratus :

Es ist das Heil uns kommen her,

(Our whole salvation doth depend
On God's free grace and Spirit.)

He was thereby affected even to tears, and encouraged to persevere in his endeavours to spread the doctrines which he had proclaimed from the pulpit by means of scriptural hymns and appropriate melodies.

This hymn by Speratus, with its accompanying tune, soon became so generally known throughout Germany, by means of street singers in the taverns, and hucksters and ballad-mongers in country districts, that it contributed not a little to the advance of the Reformed faith. At a church in Wirtemberg, where a preacher was late in arriving, the people themselves opened the service by singing this hymn. The air is now known under the name 'Dettingen' (*B.* 832, *C.* 166, *M.* 813); and, as harmonized by Bach, it affords a fine and typical example of the true German chorale.

Thus Luther set to work with joyous energy to supply the Reformed Church not only with 'psalms and hymns and spiritual songs,' but also with appropriate melodies—not effeminate

airs, but majestic chorales evolved from the clash of arms and the glory of suffering. True, the statement has been made that Luther did not hesitate to adapt some of his hymns to old secular melodies ; but if this was the case, they certainly seem to have been worthy of the elevating process, and time has effectually removed any trace of secularity.

Amongst those that are of secular origin is the ' Passion Chorale,' by Hassler, a German organist at the end of the sixteenth century. It was originally composed to some verses of an amatory character beginning, ' Mein Gmüt ist mir verwirret,' and it was subsequently adapted to a German translation by Paul Gerhardt of St. Bernard's hymn,

Salve caput cruentatum.

(O sacred Head, once wounded.)

The melody as we know it was considerably altered by Bach, who introduced it into his *St. Matthew Passion* music. From a similar source also is derived another chorale known to us as ' Innsbruck,' which is a much-altered form of a secular melody set to the words,

Innsbruck ich muss dich lassen,

(O Innsbruck, I must leave thee,)

and written by Henry Isaac, the first of the great race of modern German church com-

posers. The song was composed on the occasion of his leaving Innsbruck in order to establish himself at the court of Bavaria, probably about the year 1490.

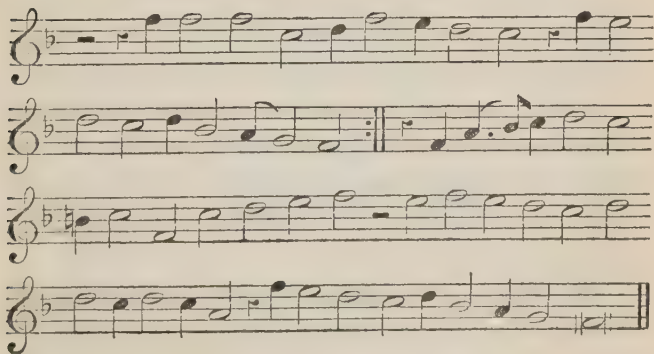
Of the chorales that are undoubtedly the composition of Luther, the best is that set to his rendering of the 46th Psalm, so finely translated by Carlyle, 'A safe stronghold our God is still'; and which, under the names 'Ein feste Burg' or 'Worms,' is to be found in most hymnals. It is said to have been composed at the most critical period of his life, when he and his followers were threatened with death, and their teachings with annihilation. This melody spread like wildfire through the land; it became the war-song of the country, and was sung by the soldiers as they advanced to battle; and it cheered the heart of Melanchthon and his friends when, after Luther's death, they were driven into exile. As they entered Weimar they heard a little girl singing the tune. 'Sing on, my child,' said the exiled Reformer; 'thou little knowest how thy song cheers our hearts.' It was sung a century later by the army of Gustavus Adolphus when he overcame the Catholic forces in the great battle of Leipzig; and, to come down to later times, when war was declared in 1870 between

France and Germany the patriotic spirit of the German nation once more made Luther's great chorale resound throughout the land.

The story of this melody may also be said indirectly to have influenced the religious awakening in the English Church during the eighteenth century. In 1723 a number of persons belonging to the Moravian sect were assembled for worship in the house of one of their leaders, by name Ritschmann. Those were the days of persecution, and the news of their meeting reached the ears of the authorities. An officer was sent to seize their books and dismiss the assembly; but when he entered the house the brethren all stood and sang 'Ein' feste Burg.' For this act twenty of them were arrested and imprisoned. After enduring great suffering some escaped from prison, and others were exiled. A few of these settled at Herrnhut, while one of them, with a little band of followers, reached England on the way to America. On leaving this country they were joined by the two Wesleys, and it was this contact with Moravian influence and doctrine that influenced John Wesley to commence and carry out the great Methodist revival.

This melody has been made use of with considerable effect by various composers. It

is suitably enshrined by Mendelssohn in the last movement of his *Reformation* symphony, and is introduced by Meyerbeer into his opera, *Les Huguenots* ; but here it is decidedly out of its place, as this story of sixteenth-century Protestantism would in France be more correctly illustrated by one of the metrical psalm-tunes. The chorale receives its finest treatment in Wagner's 'Kaisermarsch,' written to celebrate the triumphal entry of the German soldiers into Berlin after the war of 1870. Throughout this fine march the theme of 'Ein' feste Burg' is heard recurring at intervals, until towards the end a rushing semiquaver passage heralds the final appearance of the chorale, thundered out by the whole orchestra with thrilling effect. The following is the original form of the melody :

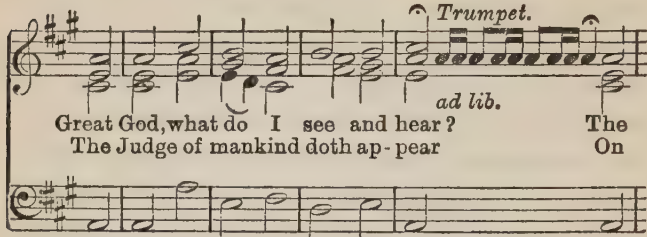


One day Luther was riding along a country road when he heard a 'wayfaring man' singing a melody which took his fancy. Dismounting, he induced the singer to repeat the tune, and as he did so Luther noted it down on a piece of paper. Such is said to have been the origin of the well-known 'Luther's Hymn,' and it was put to words (not now in common use) which Luther called 'A thanksgiving for the highest benefits which God has shown us in Christ.' It was first published in 1535, and twenty years later hymn and tune were used with wonderful effect at a great meeting in Frankfort. A number of princes of the Reformed religion were assembled together with the intention of holding a service. A large assembly gathered in St. Bartholomew's Church, but they were dismayed to find that a Roman Catholic priest had possession of the pulpit. His sermon was naturally an exposition of his own views, expressed so forcibly that, after suffering in silence for some time, the whole congregation rose and spontaneously joined in singing this hymn of Luther's to its accompanying tune.

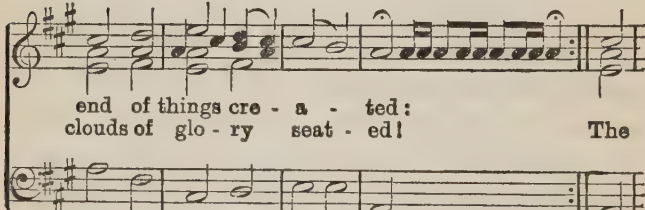
The name 'Luther's Hymn' was given to it early in the nineteenth century, when it was set to some words by the Rev. W. Collyer,

beginning, 'Great God, what do I see and hear?' It soon became popular in England, and Baumgarten, organist of the Lutheran Chapel in London, arranged it for solo voice with trumpet obligato, the verse being repeated by a chorus with full orchestral accompaniment. Braham, the greatest tenor of his day, frequently sang it at the principal London concerts, and Madame Catalani is said to have produced a great effect with it at the York Musical Festival of 1828. Subsequently it was rearranged by Vincent Novello for his daughter Clara, whom Mendelssohn considered to be one of the finest concert singers in Germany. Probably the last occasion when 'Luther's Hymn' was given in this form was at Manchester in 1899, when Miss Esther Palliser sang it with Baumgarten's original arrangement. The following will give some idea of the way in which the hymn was sung, and it will be seen that the trumpet has an important part in the performance. It had a wonderful popularity in country churches, and it is said that on certain occasions when this version was performed the trumpeter would be hidden away somewhere in the gallery or roof, and the sound of the trumpet coming in thus unexpectedly, and apparently from nowhere, produced a realistic

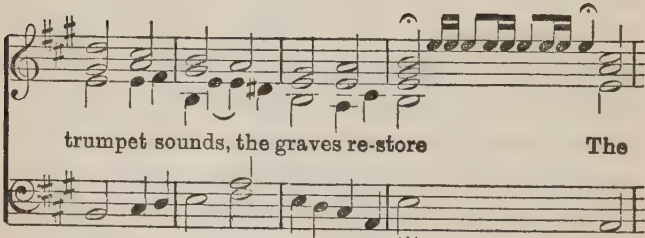
effect calculated to arouse the most hardened sinners in the parish.



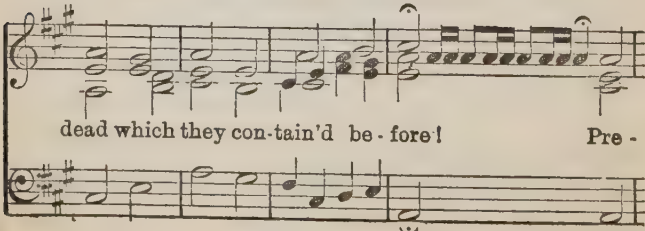
Trumpet.
ad lib.
Great God, what do I see and hear? The
The Judge of mankind doth ap-pear On



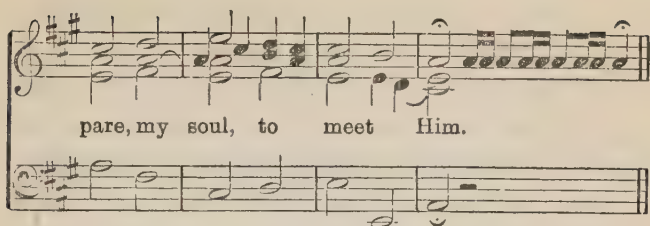
end of things cre - a - ted:
clouds of glo - ry seat - ed! The



trumpet sounds, the graves re-store The



dead which they con-tain'd be - fore! Pre -



Few tunes have appeared in such variety of form as 'Luther's Hymn.' At least twenty-four different versions are in existence, from which the one now in common use has been evolved. Sterndale Bennett has used the tune very skilfully in his introduction to the *Woman of Samaria*, where, although the music is in triple time, the tune is written in syncopation, so as to preserve the melody correctly. The different versions are due to the fact that nearly every district or diocese in Germany has its own 'Gesang-Buch,' containing that particular form of the melody peculiar to the locality, and this frequently makes it very difficult to trace the tune back to its original form. While there is no doubt that this tune belongs to Luther's time, there is another with a similar name that has nothing whatever to do with the great Reformer. 'Luther's Chant' (*B. 77, M. 48*) is a fanciful name given to a tune sent to us from America. It was written about 1850 by

Carl Zeuner, a German musician who settled in the States.

Of the few tunes that can with certainty be ascribed to Luther, there are two others in addition to the 'Ein' feste Burg' that have interesting associations. He ever recognized how numerous were the enemies of the Church of Christ, but of all its foes he looked upon the Pope of Rome and the infidel Turk as the worst two. Consequently he wrote a hymn for young people in which they prayed to be delivered from such enemies, and he also wrote a suitable tune, which came to be known as the 'Pope and Turk Tune,' now called 'Spires' (*M.* 306). This was one of the first German chorales to be introduced into England, a free translation of the words by Robert Wisdom being inserted in the earliest sixteenth-century version of the metrical psalms. The first verse ran thus :

Preserve us, Lord, by Thy dear Word ;
From Turk and Pope defend us, Lord ;
Both which would thrust out of His throne,
Our Lord Christ Jesus, Thy dear Son.

Luther's frequent references to music, both in his recorded conversations and in his writings, all tend to show that not only was he passionately fond of it, but that he was well versed in the science thereof. In his

Discourse in Praise of Music he speaks in the highest terms of it, and extols 'the Almighty Ruler of heaven' for having bestowed the power of song on the 'nightingale and the many thousand birds of the air'; and it was to music and its joyous strains that he ever had resource in the times of trouble and sorrow. He was both a singer and a player, his chosen instruments being the flute and the lute, the latter being his favourite, for by its aid he was able to accompany himself when singing. His belief that music was serviceable in driving away the Evil One seems to have been the result of his own experience, for it is said that on one occasion at Wittenberg, finding himself freed from some great danger, he exclaimed to his companions, 'Come, let us confound the devil and all his followers by singing together the psalm "Aus tiefer Noth."' This chorale, which was his own composition, is not to be found in modern books, but Mendelssohn has made use of it in the second movement of his third Organ Sonata.

Another chorale (*M.* 312, *H. C.* 118 *I. C. H.* 319), generally assigned to Luther, is said to have been composed by him after recovering from a serious illness. It was set to his metrical version of the Lord's Prayer, 'Vater Unser.'

This came into England with the 'Pope and Turk Tune,' and was known as the 'Old 112th,' from being set to that psalm in the old psalters. John Wesley called it 'Playford's Tune,' and included it in his collections. It was a great favourite of his, and he on more than one occasion testifies to the effect produced on him by the singing of this chorale by the Moravians. Its solemn minor strains have unfortunately caused it to be but little heard in modern churches.

Mendelssohn has made frequent use of the old German chorales in both his vocal and instrumental works. Two of the most familiar are 'Sleepers, Wake' and 'Now thank we all our God,' the latter being equally well known under the German title, 'Nun danket alle Gott.' This is frequently assigned to Johann Crüger, cantor of St. Nicholas' Church in Berlin, where he died in 1662. He edited a book of tunes called *Praxis Pietatis Melica* in which 'Nun danket' appears. There is no proof, however, that Crüger really composed the tune, and the interesting story that assigns the air to the author of the words is well worth preserving. Both were written during the Thirty Years' War, when Germany was torn with religious strife. Martin Rinkart had been precentor of the church at Eisleben,

Luther's birthplace, and when the war broke out he moved to Eilenburg, his native place. Here he stayed through the long weary years of the war, helping the poor and sharing his all with those who were in distress and want, while he himself had to put up with the extortions and rudeness of the soldiers, too frequently quartered in his house, and submit to the oft-repeated plundering of his goods. After twenty tedious years the plague broke out in his town, and Rinkart had to work almost single-handed. He buried upwards of four thousand persons, but was himself untouched by sickness. Famine followed, and when the distress was at its height the enemy came down on the town and demanded an enormous tribute ; but Rinkart went out and interceded so effectually that the terms were reduced. And then there came a time when a stranger appeared in the town, heralding his approach with a trumpet, and proclaiming the glorious news that peace was at hand ; and the heartfelt gratitude of the old pastor burst out in the joyous song :

Now thank we all our God,
With hearts and hands and voices.

As he was writing the words the simple yet majestic air, so suited to the words, came to his mind, and he wrote it down with his song.

Such was the origin of what has been called the Te Deum of Germany, and ever since that time it has been the great thanksgiving hymn of the Fatherland. Its general acceptance in all our hymn-books has given it a similar position in England, and it was universally sung throughout the churches and chapels of the land at the close of the South African War in 1902.

Philip Nicolai's hymn, 'Sleepers, Wake,' with its chorale, becomes doubly interesting when the circumstances under which it was written are called to mind.

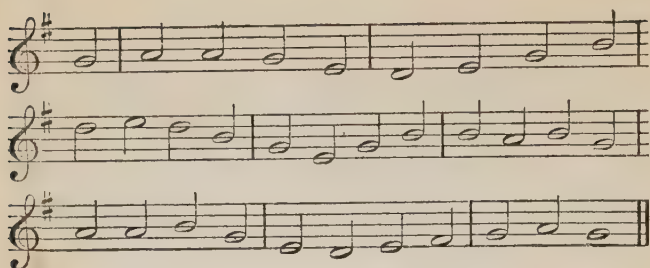
In 1597, during a fearful pestilence in Westphalia, where Nicolai was pastor of the town of Unna, more than fourteen hundred persons died in a very short time, and from his window he saw the funerals pass to the graveyard close at hand. It was these scenes of sorrow and death that inspired him to write his great Judgement hymn and its accompanying melody, 'Wake, awake, for night is flying.' The seventh and eighth lines of the melody have been used with wonderful effect by Handel in the 'Hallelujah Chorus':



Mendelssohn introduces the air in the overture to *St. Paul*.

To Nicolai also we owe another magnificent chorale (*B.* 224, *H. C.* 1110, *C.* 436), elaborated by him from an older one, and set to the words, 'O morning star, how fair and bright.' So popular did it become that the melody was chimed out from many a city tower, lines and verses of it were printed on the common earthenware of the country, and it was in constant use at weddings and festivals. Mendelssohn has introduced it (along with 'Innsbruck') at the end of the first chorus of his unfinished oratorio, *Christus*. In modern collections it is called 'Frankfort,' 'Nicolai,' and 'Morning Star.'

Some of the oldest chorales are founded on the old plain-song melodies of the Latin Church, and thus form an interesting link with pre-Reformation times. A notable example is 'Soldau' (*C. H.* 68), which occurs in the first collection of tunes issued in 1524 for the use of Luther's followers. It is not often found in English books, but finds a place in *W.* (825) under the name 'Pavia.' This is the modern form, and it is sufficiently near the original to give a general idea of the character of such adaptations.



Another and more familiar example is 'Stettin'¹ (*P. M. H.* 477, *B.* 236), adapted by Nicolaus Decius, who began life as a monk, but, having adopted the teachings of Luther, became a schoolmaster, and subsequently a Lutheran pastor at Stettin, where he died in 1541.

The art of chorale-writing was widely cultivated for many years after Luther's death, the composers being chiefly choirmasters or organists of the various Lutheran churches, and it is no exaggeration to say that the rapid spread of the Reformation movement was largely due to the enthusiasm aroused by the singing of chorales throughout the land. For a long time the supply was fully equal to the demand, and during the next century and a half collections of chorales were compiled and issued in rapid succession, many

¹ Also called 'Halle.' Used by Mendelssohn in *St. Paul*

of them passing through twenty or thirty editions. As time went on these chorales went through a filtering and modernizing process, with the result that very few, if any, now preserve their original form.

The classic collection of these compositions is the one compiled and harmonized by J. S. Bach, and issued under the title of *Vierstimmige Choralgesänge*. Among them it is curious to find the 'Old 100th,' arranged in triple time, which seems to have been the form in use in Germany in the eighteenth century. Bach has also made use of some of the better-known ones in his church cantatas, in each of which he has taken a chorale for the foundation work and developed it in a masterly manner for solo voices and chorus. Many of these are now published with English words by Messrs. Novello.

The German chorale was introduced into England by Coverdale, who had become acquainted with them during his sojourn on the Continent. In 1539 he issued his *Goostly Psalmes and Spirituall Songs*, which consisted of a translation of some of the Psalms, the first verse in each case being accompanied by musical notes. The last lines of the poetical introduction show that Coverdale's object in issuing the book was to give the

youth of England some occasion to change their 'foul and corrupt ballads into sweet songs and spiritual songs in God's honour.' Among the melodies in the book the most familiar is Luther's 'Ein' feste Burg.'

This attempt of Coverdale's to reproduce in England the chorale-singing he heard in Germany was promptly nipped in the bud by Henry VIII, and the book was soon included in the list of prohibited works. With the exception of the two introduced by the Puritans in Elizabeth's reign ('Pope and Turk Tune' and 'Old 112th'), we hear little of German chorales till 1708, when several were included in *Lyra Davidica*. In the preface to this book reference is made to the abundance of divine songs and hymns in Germany, and the way in which they are universally used there, as compared with the 'ballads and profane songs' prevalent in England. Here we find the following German chorales—'Ein' feste Burg,' 'Eisenach,' 'Sleepers, Wake,' 'Morning Star,' and two or three others not now in use.

What appears to be the first important collection of chorales published in England is the one edited by John Christian Jacobi and published by J. Young in 1722. It is called *Psalmodia Germanica*, and the preface states

that the hymns are chosen to suit various occasions, 'so that a lover of Psalmody may entertain his singing Faculty either rising or going to Bed, at Work or at Ease, at Home or Abroad; and thus, upon all occasions, trim his lamp with the Oil of Devotion.' The editor also refers to the insertion of a hymn of Mr. Watts, 'to see how a good English Verse, set to a German Tune, might be relish'd by a British Singer.' Jacobi claims the 'Old 100th,' 'Old 112th,' 'Old 113th,' and 'Old 125th' as German tunes, but his claim to the 'Old 100th' is not now recognized. He has changed it from common time to triple, because 'it seems more cheerfully to express the subject of a Michaelmas-Hymn than Common Time.' It seems uncertain when this cruel treatment was first meted out to the 'Old 100th,' but, as already pointed out, Bach has perpetuated it in his *Choralegesange*. There are fifty chorales in the work, about half of which are still found in modern collections.

A great impetus was given to the use of chorales in England during the eighteenth century by John Wesley, who included several in the tune-books he issued for his followers. The various Moravian settlements of course used them almost entirely, and two collections

were published for their use, one in 1744 and another about 1800, the latter being the work of the Rev. C. I. La Trobe, who was for a long time secretary to the Moravian Brethren in England. He was an accomplished musician, and wrote several original tunes for his collection, of which 'Fulneck' (*M.* 115) is still in use. It was originally in triple time. La Trobe assisted Seeley in the production of his *Devotional Harmony* (1806), and consequently there is a large number of chorales in the work.

We thus see that at the beginning of the nineteenth century German chorales had become an integral part of our church music, and from that time they have steadily gained in favour. The best English collection is that by Sterndale Bennett and Otto Goldschmidt, published in 1862-4, which contains historic notes of great value; while the standard work of reference on the whole subject is *Die Melodien der deutschen Evangelischen Kirchenlieder*, by Dr. Zahn (1889-90). This gives the sources or composers of upwards of four thousand chorales, the air and first verse being added in each case. Much interesting information will also be found in Miss Winkworth's *Christian Singers of Germany*.

II

THE RISE OF MODERN PSALMODY

THERE seems to have been little, if any, hymn-singing in our English churches previous to the Reformation. The fact that the services of the Roman Church were performed in a foreign language is ample proof that the music was confined to the priests and monks. All our early authorities are silent on the subject, nor do we find any reference in Chaucer's works or Langland's *Piers Plowman* that would lead us to suppose that our ancestors had any idea of congregational singing. No English hymns of earlier date than the sixteenth century are to be found in modern hymnals ; and though a few occur in some mediaeval MSS., they were evidently written for private reading and meditation.

The derivation of the word 'Lollard' given in history textbooks has led to the unfortunate result of causing many to suppose that the followers of John Wyclif indulged to a considerable extent in hymn-singing. The name

however, was in use on the Continent of Europe long before it was applied to the Wyclifites, and whatever the derivation and original signification of the word may have been, it only applied in England to the doctrines taught by the Reformer. There is no evidence, then, that the Lollards sang hymns, and as far as our present knowledge goes they had no hymns at all ; at any rate, none have come down to us from that period.

The story of our English hymn-tunes necessarily begins, therefore, with the Reformation period of our history, when the introduction of the metrical psalm by Sternhold, and the influence of the German chorale and French psalm-tune, created a demand for a similar form of music in this country, which was promptly met by the great musicians of the Elizabethan period.

During the persecution of Mary's reign many of those who had adopted the Reformed faith under Edward VI fled to Geneva, to settle there until brighter days should dawn on their native land. Geneva was a stronghold of the Reformation, and one of the refugees tells of his first experiences there in this fashion :

‘ A most interesting sight is offered in the city on weekdays, when the hour for service

approaches. As soon as the first sound of the bell is heard all shops are closed, conversation ceases, business is put on one side, and from all parts the people hasten to the nearest church. Arrived there, each one draws from his pocket a small book which contains some psalms with notes, and thus the congregation sings before and after the sermon, while every one testifies how great consolation is derived from this custom.' Thus we see that music was taking a prominent part in the spread of the new faith outside the district influenced by the chorale writers of Germany; but whereas Luther sanctioned hymns and melodies of all kinds in his services, Calvin, the leader of the Reformers in Geneva, held very different views. His edict was that only 'inspired words' should be used, and he allowed no songs at service-time save the metrical versions of some of the Psalms and other portions of Scripture. How far he was influenced in his decision by the fact that there was material ready to hand it is not easy to say. However, in the early part of the sixteenth century, Clement Marot, a court poet under Francis II, gave up writing love-songs for a time, and took to versifying the psalter. These new fancies became very popular, until in a few years the Huguenots

of France made use of them for their religious meetings, and Marot, being suddenly suspected of heretical opinions, had to flee the country. When Calvin was driven from Geneva in 1538 he went to Strasburg, another stronghold of the Reformers, and here he occupied himself in producing his first psalter for the use of his followers. He was already in possession of some of Marot's psalms in MS., which he had probably obtained from him when both were exiles at Ferrara under the protection of the Duchess Renée; these he supplemented with versions of his own, and published the whole in 1539 under the title of *Aulcuns Pseaumes et mys en Chant*. Various editions of this Strasburg psalter were issued, and it is from this source we derive the 'Old 113th' (see p. 34).

After three years' exile Calvin returned to Geneva, and finding Marot there, got him to translate more psalms, which resulted in the appearance of the Geneva psalters of 1542 and 1543. Marot died in 1544, and his work was continued by the reformer Beza. Succeding years saw various other editions issued, until in 1562 the complete psalter was published.

This was the book, then, in one or other of its forms, which the English refugees found in

use when they reached Geneva; and as its music has had far-reaching effects, it will be interesting to trace the story of these psalter tunes, some of which are sung by us to this day, whilst at least one, the 'Old 100th,' is of world-wide celebrity.

Calvin looked with disfavour on the (to him) florid music and harmonies of the German chorale; and when he returned to Geneva in 1542 he proceeded to find some one who would provide melodies for the psalms, and melodies only—for harmonized tunes formed no part in his musical scheme. He desired his congregations to sing in unison, and, what is more, the tune had to be written on the principle of only one note to a syllable. So firmly did Calvin establish these two rules, that part-singing was almost unknown in the Reformed churches till the last century.

The authorship of the Genevan tunes has for a long time been undecided; but it is now satisfactorily established that Calvin entrusted the work to his fellow countryman, Bourgeois, who had also left Paris to settle in Geneva. The musician did not take kindly to the strict lines on which he had to work, and his desire to give a harmonized version of the tunes brought him into frequent conflict with the authorities. Moreover, he saw

fit to alter some of the melodies already in use ; but they had a quick and ready way with such musical editors in those days, and he was promptly put into prison, and only released on the intercession of Calvin. Bourgeois' duties, then, consisted in securing appropriate melodies for the Psalms, and these he either adapted from German or from secular sources, or constructed them out of existing material ; but there is nothing to show that any of them are his own composition. Thus, the four lines that go to make up the ' Old rooth ' are of common occurrence in other tunes, and may even be traced in the old plain-song melodies.

While these things had been going on in Geneva, a similar movement had begun in England. Early in 1549 appeared the first edition of what afterwards became famous under the title of *Sternhold and Hopkins' Psalms*. Sternhold died in the same year ; but Hopkins carried on the work with the aid of W. Whittingham and others till 1553, when the death of Edward VI and the accession of Mary put an end to all such publications for a time in this country. But our ancestors had already begun to enjoy the pleasures of psalm-singing, and when they went on the Continent to escape the anger of Mary they

took with them their psalms, together with the tunes that had been written for them, so that they might not be deprived of the pleasure of singing the songs of the new religion when exiled from their native land. And it was well they did so, for the English psalms had so far been all rendered into what we call double common metre, which was entirely unknown at Geneva, and consequently only the English tunes were available.

Thus we find that during Mary's reign refugees from England and Scotland came to Geneva, where they found others of the Reformed faith already assembled—Huguenots from France and exiles from other places, all under the leadership of Calvin.

And now the Puritan party (as they came to be called) proceeded to draw up a form of service, to which they attached the metrical versions of the psalms that were already in use, together with the tunes they had brought with them and some others they had learned, or which had been written for their use, at Geneva. Five men were deputed to do this work, two of them being John Knox, the great Scotch Reformer, and W. Whittingham; and the results of their labours, which were carried on at Frankfort, were published at Geneva in 1556, another edition being issued

in 1558. This work is known as the *Anglo-Genevan Psalter*, and copies of it are now extremely scarce. These two books may be called the fountain-head of English psalmody, for here we find tunes that were sung regularly in our English churches for between two and three hundred years ; and they also form the models on which our finest hymn-tunes have been written. The first edition contained fifty-one psalms, with a tune to each ; the 1558 edition contained sixty-two psalms, but only forty tunes for them ; while metrical versions of the Ten Commandments and the Song of Simeon are added, each with its own melody. This edition contains the following tunes still in use, and which will be referred to later :

Old 1st	Old 50th	Old 120th
Old 25th	Old 113th	Old 124th ('Toulon')
Old 44th	Old 117th	Old 137th
and 'Commandments Tune.'		

After the death of Mary, the Refugees (or Puritans) returned to England, bringing with them their psalter, and also many tunes they had become acquainted with, and which they were anxious to introduce into their own country. One of these was the tune we know as the 'Old 100th,' but which they had heard their French brethren singing to the 134th

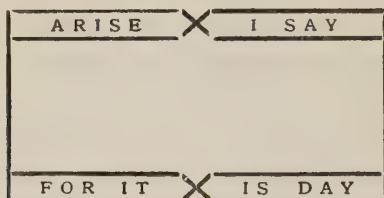
Psalm (for it must be borne in mind that the Huguenots had a psalter of their own, quite distinct from the *Anglo-Genevan Psalter*).

Soon after Elizabeth came to the throne she issued injunctions for the use of the clergy, and in one of them permission was granted, 'that in the beginning or in the end of Common Prayer, either at morning or evening, there may be sung an hymn or such-like song to the praise of Almighty God.'

This was soon taken advantage of, and Strype, the historian, tells us how in September, 1559, 'began the new morning prayer at St. Antholin's, the bell beginning to ring at five, when a psalm was sung after the Genevan fashion, all the men, women, and boys singing together.'

Meanwhile the work of versifying the Psalms was proceeded with, and new editions, each containing a fresh set, were published in 1560 and the following year; and in 1562 the complete edition of *Sternhold and Hopkins* was published. This is generally known as *Day's Psalter*, from the name of the publisher. Little is known of him, but he seems to have come from Suffolk to seek his fortune in London, and, having learnt the printing trade, he set up business for himself near the Conduit in Holborn. He is fond of making playful



allusions to his name on the title-pages of his books, and this inscription is often to be found :



This psalter contains metrical versions of all the Psalms, also of the Canticles, the Commandments, the Athanasian Creed, and the Lord's Prayer ; together with three hymns—'Veni Creator,' 'The Humble Sute of a Sinner,' and the 'Lamentation of a Sinner,' the last, in a slightly altered form, being in some modern hymn-books (*M.* 329). The canticles and hymns have each a separate melody, but there are only forty-four tunes to the psalms, as so many of them are of the same metre, there being no less than 109 double common metres. Consequently, we find at the head of the tuneless psalms (say the 63rd), 'Sing this as the xliiii. Psalm.' Sometimes the search for the right tune was rather prolonged, and the would-be singer must have been much put-to to find the music in time ; for when the 42nd Psalm was given

out, he would find at the head of it, 'Sing this as the xiii. Psalme,' and on turning hurriedly to that he would find, 'Sing this as the iii. Psalme.' Moreover, an unpleasant surprise would occasionally await him at the end of his search. Suppose the clerk gave out Psalm cxvii. Our friend would at once turn to the place, only to find himself sent off to Psalm cxi. for the tune; but, taken thus unawares, he would scarcely notice that Psalm cxvii. was a D.C.M., while Psalm cxi. was a 12-line 6^s; and it is to be feared he would find himself in the position of the unfortunate individual of modern times who 'pitches' a C.M. tune to a L.M. hymn, and finds himself suddenly brought to bay at the end of the second line.

As the tunes in this psalter are the first ever set to the English metrical psalms they are known by the title 'Old,' with the number of the psalm added, and at one time an alternative title was 'Proper Tune' or 'Church Tune.' Many years later, however, other composers wrote tunes to the Psalms which they thought equally 'proper,' and so the first title lost its original meaning. Only the air is given in each case, as harmonized singing was not indulged in, and the first verse of the psalm is printed under the notes. There are

no time-signatures nor bar, except an occasional mark like this , and all the tunes are written in the C clef  in its various positions.

The sources of the tunes may be roughly classed under three heads—German, French, and English. The two German chorales, the ‘Old 112th’ and the ‘Pope and Turk Tune,’ have been already referred to (see pp. 12-14); and it will be sufficient for our purpose to consider only those tunes of French and English origin still found in modern collections.

The *Genevan* (sometimes called the French) *Psalter* supplies the ‘Old 100th,’ ‘Old 113th,’ ‘Old 124th,’ ‘Old 134th,’ and ‘Commandments Tune,’ also called ‘Audi Israel’ (*M.* 38, *H. A. M. D.* 3), which was set to the metrical version of the Commandments, beginning ‘Hear, O Israel.’ The ‘Old 113th,’ though popularized in the *Genevan Psalter*, can be traced still farther back, and is said to be of German origin; so it well deserves the name of ‘Patriarch’s Tune,’ by which it used to be known. It is in a collection of chorales published at Strasburg in 1537 by Köphl under the name of *Psalmes und Geistliche Lieder*. In its original form it is one of the longest tunes in the psalter, being set to a

12-line 8^s. It is given in its full form in *M.* 595. Early in the eighteenth century it was shortened to a 6-line 8^s, and since then it has been one of the most popular of the old psalm-tunes. It was a special favourite of John Wesley's, who always used to sing it to Watts's hymn, 'I'll praise my Maker while I've breath,' and it was the last tune that lingered on his lips as he lay dying in his room in City Road, London, in 1791.

The 'Old 124th,' or 'Toulon' (*B.* 249, *P. M. H.* 704, *M.* 914) was originally a five-line melody, but has been altered to its present form to fit the more modern 4-10^s. This noble tune was once used on a memorable occasion in the history of Geneva. The Duke of Savoy, actuated partly by religious motives, but still more by greed of gain, had long schemed to storm and take the great stronghold of Protestantism. Having failed more than once in his designs, he managed to buy over some of the inhabitants; and having obtained an entrance, he made the famous attack on the city which is known as the Escalade. The attack was repulsed by the bravery of the citizens, and 'as the winter sun began to colour the distant snows, and the second Sunday in December of the year

1602 broke on Geneva, the voice of the multitude rose in the 124th Psalm.'¹

This melody does not find favour with Anglican tune-book editors of the present day, for some unknown reason; but it is largely used by Nonconformists. In their books it is usually ascribed to C. Goudimel, who, however, had nothing to do with the tunes in the Genevan psalters beyond harmonizing some of the melodies for use in France. When the Marot versions of the Psalms were first issued, they were used by all classes alike; but when the Huguenots introduced them into their worship, they became the badge of heresy, and so the songs of the court became the martyr-songs of the Huguenots. The association of Goudimel with the musical arrangements of the Psalms led to his being suspected of heretical tendencies, and he was one of those who perished in the massacre of St. Bartholomew's Day, 1572. The effect produced by the singing of these psalms in the towns and country places was so marked that at last the authorities decreed that the tongues of the heretics should be cut out. One of the smallest hymn-books ever issued dates from this period of perse-

¹ This incident is finely described by S. Weyman in his story, *The Long Night*.

cution. It was a little volume two inches long, and was called a *Gantier* or *Glove Psalter*, because the Huguenot women used to conceal it in their gloves. With what care and reverence, then, should we preserve and sing these old psalm-tunes, when we remember that again and again they have been the 'swan-songs' of those who have died for their faith!

Of all these tunes none is so well known at the present day as the 'Old 100th.' It was originally set to the 134th Psalm in the *Genevan Psalter*, but when it was introduced into England it was set to the metrical version of Psalm c., 'All people that on earth do dwell.' For some time after 1700 it was called 'Savoy,' from its frequent use by a congregation worshipping in the neighbourhood known by that name in London. When Handel was asked his opinion as to the authorship, he assigned it to Martin Luther; but the wish must have been father to the thought, for the tune cannot be traced to any particular writer. The 'original' form is now printed in many tune-books; but the wrong version, which makes the air consist of equal notes throughout, is so generally established that it may at first be difficult to get congregations to revert to the correct form.¹ It is,

¹ See Appendix A.

however, a difficulty that may easily be overcome, and it only needs a few explanatory words from the minister, together with a good lead from the organist and choir, to bring back the tune to the original form as sung throughout all Protestant lands in the early days of the Reformation.

The 'Old 134th' is now more generally known by the name of 'St. Michael.'

Of the English tunes in the psalter the following have maintained their place in many collections of the present day—the 'Old 81st,' 'Old 132nd,' 'Old 137th,' and, to a less degree, 'Old 25th' and 'Old 44th'; while the two tunes known as 'Old 23rd' (*M.* 358) and 'Old 32nd' (*H. C.* App. 1) are not from the English psalter at all, and have no claim to their names. The latter is from the *Genevan Psalter*, while the so-called 'Old 23rd' is an anonymous (though fine) production of the eighteenth century.

As already remarked, nothing is known of the composers of these old tunes. The 'Old 81st' is a remarkably fine melody that ought to be used in all modern congregations, though it is confined to a few Anglican books. Many of its phrases occur in other tunes, and there is a strong similarity between the first line of the tune and the first and third lines of

'Tallis' Ordinal' or 'Tallis'; but there is no proof that the composer of that name had anything to do with the psalter. The 'Old 132nd' is better known under the more modern name of 'St. Flavian.'

Day also issued an edition of the psalter harmonized in four parts (1563). This is sometimes known as *Parsons' Psalms*, probably because W. Parsons did the chief part of the work. It must not be forgotten that the art of music was cultivated to a considerable extent during Elizabeth's reign, and all who made any pretence to education were supposed to be able to take their part in unaccompanied singing. A great deal of interesting information as to the status of music under the late Tudors will be found in Naylor's *Shakespeare and Music*.

We must now retrace our steps a few years in order to notice what may be looked upon as the first collection of original hymn-tunes. In 1553 appeared a work with the following quaint title-page :

The Actes of the Apostles, translated into Englyshe Metre and dedicated to the Kynges most excellent Majestye by Christopher Tye Doctor in Musike and one of the Gentylnen of hys Graces most honourable Chappell wyth notes to eche

Chapter to synge and also to play upon the Lute very necessarye for studentes after theyr studye to fyle thyr wyttes and also for all Christians that cannot synge to recite the good and Godlye storyes of the lyves of Christ hys Apostles.

In addition to holding the office above mentioned Tye was organist of Ely Cathedral, and also of the Chapel Royal in Elizabeth's reign. The following story is told of him : ' Dr. Tye was a peevish and humorsome man, especially in his later days, and sometimes playing on the organ in the Chapel of Queen Elizabeth, which contained much music, but little to delight the ear, she would send the verger to tell him that he played out of tune, whereupon he sent word that *her ears* were out of tune ' (Anthony Wood).

Tye did not carry out the whole of his self-imposed task, and only succeeded in versifying the first fourteen chapters of the Acts. The following (from chap. v) is a specimen of his poetical talent :

A certayne man who was named
Ananias, trulye,
With Saphira hys wife framed
Unto the Lord a lye.

His music is infinitely superior to his poetry, and some of his melodies furnished

phrases which were made use of in several of the psalter-tunes that appeared towards the end of the century (e.g. 'Winchester Old').

Another publication of the same year is of considerable interest. On the accession of Mary there was published a small pamphlet entitled *A Godlye Psalme of Marye Queene*. This is a poem of forty-four four-lined verses in praise of Mary, with a prayer at the end for the 'Lady Elizabeth'; and to these words an original tune is set, composed by Richard Beard, a London clergyman. This tune is interesting, not only because it is perhaps the first modern C.M. tune ever written, but also from the fact that it actually has 'repeats' in the last two lines, thus anticipating the 'Old Methodist' tunes by two centuries.

All Eng - land now bee glad a once with one
heart mynde and voice for now have wee the great -
est cause, the great - est cause to sing
and eke re - joyce, to sing and eke re - joyce.

[The E² marked above does not appear in the original.]

Several editions of Day's psalter were issued, but as the tunes are practically the same throughout it is unnecessary to do more than refer to them.

Another book of original tunes appeared in 1583, the title of which is so curious and interesting that it is here given in full :

Seven Sobs of a Sorrowful Soul for Sinne,
comprehending the seven Psalmes of the
Princelie Prophet David commonlie called
Penitentiall, framed into a form of
familiar praiers and reduced into meeter
by William Hunnis one of the gentlemen
of her Majesties honourable Chapell,
and maister to the children of the same.
Whereunto are also annexed his handfull
of honisuckles ; the poore widowes mite ;
a dialogue between Christ and a sinner ;
divers godlie and pithie ditties with a
Christian Confession of and to the Trinity,
newly printed and augmented 1583.

. Alliterative titles such as these were common during the latter part of Elizabeth's reign. Hunnis has provided three D.C.M. tunes for his psalms, all in a minor key. , Amongst the ' Honisuckles ' is the following beautiful little hymn :

O Jesu sweet, a little thing
Sometimes doth vex me sore,
And makes me slow to give Thee thanks;
Ah! wo is me therefore.

Jesu, again sometime I think
Full stronglie for to stand,
But when a little trouble coms,
I streight fall under hand.

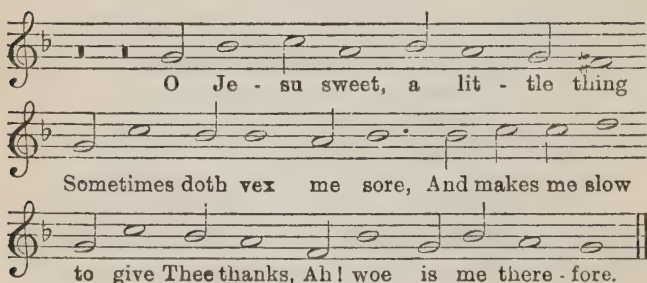
Thus, Jesu, see a small thing makes
Temptation great to be,
My weakness, Jesu, doo behold,
And mercie have on me. Amen.

Hunnis has also set tunes to his 'Honi-suckles,' and here we have the earliest modern use of the 'Amen' at the end of hymns. He also has the credit of introducing the chorus or refrain. His poem, 'The Widow's Mite,' is divided into seven meditations, and he gives the direction 'to sing these four lines to every meditation':

So shall my soul rejoyce, rejoyce,
And still for mercy cry,
Peccavi, peccavi,
Miserere mei.

Secular songs and carols had 'refrains'—or as they were more generally known, 'burdens'—for many years previous to this period, though they were frequently a mere string of meaningless syllables, such as 'Hey nonny no.' Several examples are to be found in Shakespeare. The tunes by Hunnis differ

from the psalter-tunes in being more in accordance with our modern ideas of rhythm. Not only have the psalter-tunes no bars (as already pointed out), but they cannot be barred without interfering seriously with the original way of singing the words, which appears to have consisted in allowing the accent to fall on the right syllable in each line, thus introducing what is now called 'free rhythm.' Although this is excellent in theory, it becomes very difficult in practice when a miscellaneous congregation attempts to carry out the system. None of the tunes by Hunnis are to be found in any of the standard books of the present day. This is his setting of the hymn previously mentioned :

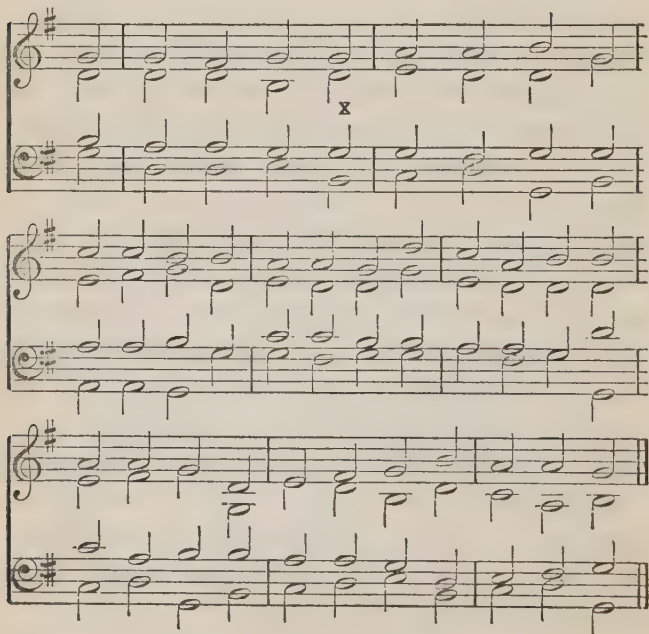


To this period belongs the well-known 'Tallis' Canon,' which is from a psalter issued about 1560. This was the work of Matthew

Parker, the second Protestant Archbishop of Canterbury. During his early life at Cambridge he showed sympathy with the Lutheran party, and frequently attended their meetings at the White Horse Inn, which used to be facetiously referred to as 'Geneva' by the Catholics. When Mary ascended the throne Parker did not leave the country, but remained in hiding during the troublous times that followed, and it was probably during this period of retirement that he composed his metrical version of the Psalms. When Elizabeth ascended the throne, and the danger of persecution was over, he caused his work to be printed, but it never passed into general circulation, probably owing to the fact that the Sternhold and Hopkins version had got firm hold of the popular taste, and there was no room nor necessity for another. The few copies that were printed were distributed amongst friends by the Archbishop's wife, who was doubtless proud of her good man's achievement, and of these about a dozen are still in existence. Parker's name does not appear on the title-page, but it occurs in acrostic form in a sixteen-line introduction to Psalm cxix., which reveals the name MATTHEUS PARKERUS.

But the most interesting part of the volume,

as far as we are concerned, is at the end of the book, where there are eight tunes for 'conjoyning' with the Psalms, and a supplemental one, all the composition of Thomas Tallis, the 'canon' being the eighth of the set. So many are ignorant of the true significance of this technical term that it will be well to explain its meaning in connexion with this tune: 'The essence of a canon is this, that the music sung by one part shall, after a short rest, be sung by another part note for note.'¹



¹ *Stainer and Barrett's Dictionary.*

Here it will be seen that the treble starts the tune on the fourth count, and at (x), the fourth count of the first bar, the tenor takes up the melody and sings it note for note like the treble. But when the tenor gets to the end he will be four notes short, and these he will find to be the four notes at the beginning before he took up the tune. It is surprising how few tenors know this ; but when they do realize their opportunities it is beautiful to hear them take up the melody at the end of the first bar. The tune was originally set to Psalm lxvii, and was twice as long as we now know it, each line being repeated to fit an eight-line verse. Owing to the peculiar circumstances attending its first appearance the tune remained hidden away for over fifty years, when it was inserted by Ravenscroft in its shortened form in his psalter of 1621.

Then came the time when good Bishop Ken wrote his Morning and Evening Hymns for the use of the boys at Winchester College. This was in Charles II's reign ; and some years later (c. 1695) the Bishop published a *Manual of Prayers* for their use, in which he says to the boys, ' Be sure to sing the Morning and Evening Hymns in your chamber devoutly.' It is said that

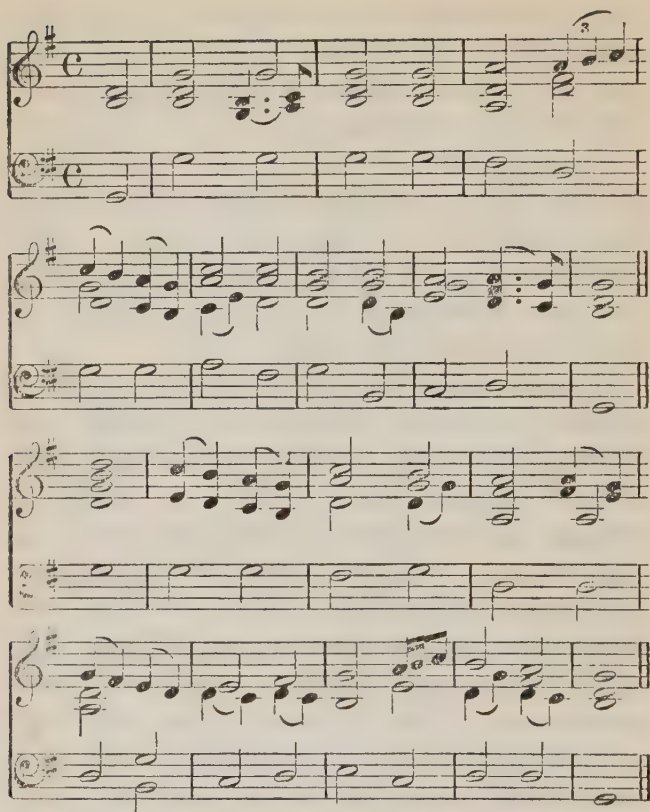
the hymns were first printed on a broadsheet,¹ a copy of which was nailed up over each bed. Now the question naturally arises, What tunes did the boys sing them to? Long metres were not so common in those days as they are now, and the choice was somewhat limited. It is not of much use to discuss the question in the absence of proof, but it seems not unreasonable to suppose that the adaptation of the Evening Hymn to 'Tallis' Canon' was made by Ken himself. At any rate, we know that he was well acquainted with music, for an old historian (Anthony Wood) has left an account of music-meetings at Oxford, and amongst those who used to be present and take their part in the music were 'Christ. Harrison, M.A., Fellow of Queen's College, a maggot-headed person, and humorous; Nathan Crewe, M.A., a violinist and violist, who always played out of tune—he was afterwards Bishop of Durham; Thom. Ken, of New College, afterwards Bishop of Bath and Wells—he would be sometimes among them and sing his part.'

The tune and hymn are not found together till the eighteenth century. In 1693 Jeremiah Clark wrote a tune for the words which appeared in vol. ii. of Playford's *Harmonia*

¹ They were first published in tract form in 1694.

Sacra, but it only made one or two subsequent appearances. It would be about this time that Ken altered the original commencement from 'Glory to Thee, my God, this night!' to 'All praise to Thee, my God, this night!' thereby giving further evidence of his unusual taste and ability. And yet, thanks to our modern editors, there are thousands of people who are still compelled to sing, 'Glor-ee to Thee, my God, this night.'

A modest psalmist of the early eighteenth century says he refrains from setting the Evening Hymn to music, 'for so long hath it been joyned to "Talys" it would be beyond me to alter it.' Nevertheless, the tune soon began to undergo considerable alteration at the hands of others. It was very popular amongst dissenting congregations, and at first they sang it with only two or three alterations. Then, in accordance with the custom of the period, turns and trills and passing-notes were introduced, so that almost every district had its own particular version. The following will give a good idea of the degraded form of the melody. It is taken from Godding's *Parochial Psalmist*, 1834—a collection which affords an excellent insight into the kind of tunes popular in the English Church in the early part of last century :



It will be seen that the 'canon' form of the tune completely disappeared under this strange disguise. However, thanks to Havergal and other editors, it is now generally restored to its original form.

'Tallis' Canon' has been known under

several other names—e.g. ‘Cannon,’ ‘Berwick,’ ‘Magdalen,’ ‘Evening Hymn,’ &c.—whilst the composer’s name is found as Tallys (his own spelling) or Talys.

Another tune by Tallis, known as ‘Tallis’ Ordinal,’ is from the same source, and receives its name from being put to the hymn ‘Veni Creator,’ which is used in the Ordination Service.

Continuing the history of the psalter, we find that several editions of Day’s book were issued, while at least three harmonized versions were brought out by Damon (1579), Este (1592), and Allison (1599).

There are two separate editions of *Damon’s Psalter*, the outcome of a misunderstanding, as the following story will show. John Bull, whose name was not uncommon in those days, was a citizen and goldsmith of London. He used to devote his evenings to the pursuit and enjoyment of music, and amongst the musical friends who came to visit him was William Damon, ‘one of Her Majestie’s Musitions.’ One of their occupations was the singing of psalm-tunes, and Damon used to compose new tunes for his friend’s private use only, and does not therefore seem to have devoted that care and attention to the work he otherwise would have done. Conse-

quently, he must have been much dismayed when in 1579 a book appeared entitled, '*The Psalms of David . . . with notes of foure partes set unto them by Guilielm Damon for John Bull. . . . Printed by John Daye.*' Bull's reason for publication is seen in the preface (written by another friend, E. Hake), in which the writer specially refers to the profaning of God's divine service by music 'by over curious, yea and I may say by over tragicall, dismembryng, not only of words, but of letters and syllables, in the holy psalms and anthems.'

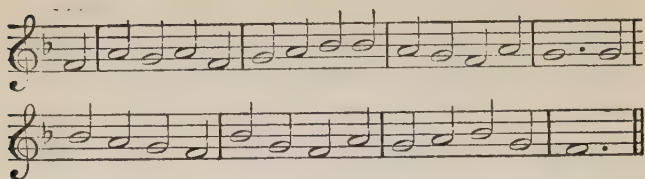
Now Damon was much concerned at this unauthorized publication of his work, which, he says, reflected no credit on his skill as a musician; so twelve years afterwards (rather a long interval!) he published a corrected edition of the book containing the tunes 'most excellently by him composed into four parts, in which sett the Tenor singeth the church tune.' In the same year he issued yet another edition, 'in which sett the Highest part singeth the Church tune' (1591).

These books are interesting, inasmuch as they show how variations of the tunes were already coming into use; the rhythm of the 81st Psalm-tune, for instance, shows a considerable deviation from the older form.

They also contain a novelty in the introduction of some four-line tunes, three of which continued popular through the eighteenth century, while a fourth, 'Southwell,' is found in many present-day books. These were known as 'short' tunes, in contradistinction to the eight-line melodies already in use. In this psalter also (1591) appeared 'Windsor,' still known under that name, though Ravenscroft also called it 'Eaton.' In Scotland it is known as 'Dundee,' and is referred to by Burns in his 'Cottar's Saturday Night' :

They chant their artless notes in simple guise ;
 They tune their hearts, by far the noblest aim ;
 Perhaps 'Dundee's' wild warbling measures rise,
 Or plaintive 'Martyrs,' worthy of the name ;
 Or noble Elgin beets the heav'nward flame,
 The sweetest far of Scotia's holy lays.

Este's Psalter, which appeared in 1592, is of considerable importance, for it not only contains five new 'short' tunes, but also furnishes the earliest example of names being given. Only three are named, 'Glassenburie,' 'Kentish,' and 'Cheshire.' The last is still found in many books, as also is one of the new tunes, afterwards known as 'Canterbury,' with this melody :



A far more celebrated tune from this psalter is that known as 'Winchester Old.' This is a comparatively recent revival. For over two hundred years it lay hidden in the old psalters, until, in 1861, it was inserted in *H. A. & M.*, and set to 'While shepherds watched their flocks by night,' as well as to two other hymns. Its association with Tate's Christmas hymn became very popular, and now it is in universal use at Christmas-tide. It is one of the three tunes that form the stock-in-trade of the so-called 'waits' of the present day, and its simplicity makes it doubly acceptable to them when they are confounded by the high notes of 'Stockport' and the irregular metre of 'Adeste Fideles.'

Este's Psalter has the tunes arranged for four voices, and in preparing his work he received assistance from some of the best musicians of the day. Their names are prefixed to the tunes for which they are responsible, and this led to the mistake common in after years of calling these men

the composers of the tunes, whereas they only arranged them for four-part singing. Thus the name 'Dowland' is prefixed to the 'Old rooth,' but, as already shown, he did not originate the melody. So we frequently see the name Kirbye given as the composer of 'Winchester Old,' but in this case it is a more open question, as the tune is a new one. It may be his melody, or possibly, as Mr. Love has pointed out, he adapted it from a tune in Tye's *Actes of the Apostles*. Kirbye seems to have been a notable musician of the period, but no particulars of his life have come down to us.

Another musician employed by Este was Ralph Allison, who seems to have been an amateur of independent means. In 1599 he published a handsome folio edition of the psalter, which was designed for private use, and affords an excellent example of 'table-music'; that is to say, the music was so arranged that when all the performers were seated at the table with the book open before them, each had his part directly in front of him somewhat in this manner :

Citterne	Altus	Bassus
Cantus	Tenor	
(The air with lute accompaniment)		

Thus the bass sat at the head of the table, with the alto and tenor singers on either side, while the instrumentalists sat opposite each other, the lute-players singing the air. The cittern was an instrument shaped somewhat like the lute, but was played with a plectrum instead of with the fingers.

From an examination of such books as these, and also from various references in writers of the period, we find that psalm-singing was not only a common but also a popular pastime in private houses during Elizabeth's reign, and for some twenty years after. All the harmonized editions of the psalter had their parts written out in four different staves, and this style of writing, known as 'open score,' continued in vogue up to the end of the eighteenth century, when the modern form, as used now in all our tune-books—and called 'short' or 'compressed score'—was introduced. Before this latter form was settled on several other devices were tried, as may be seen in many early nineteenth-century books, but none of them were satisfactory.

The practice of putting the air, or 'church tune,' in the tenor clef prevailed from the sixteenth century to past the middle of the eighteenth, though by that time the custom

was confined to the church psalters. In the earlier books an index finger was usually put opposite this clef, thus indicating the line to be used by those singing the melody. It may be taken for granted, however, that there was little, if any, harmonized singing in the ordinary churches in the times of Elizabeth and the Stuarts, and unison singing, led by the old parish clerk, was recognized as the most suitable way of rendering the praises of God in the sanctuary.

III

THE PSALMODY OF THE SEVENTEENTH CENTURY

THE first twenty years of the seventeenth century saw but little advancement in the art of psalmody. Several new editions of *Sternhold and Hopkins* were issued from time to time, and, indeed, continued to appear up to the end of the century. Fresh editions of *Este's Psalter* were issued in 1594, 1604, and 1611, after which it seems to have fallen into disuse, and copies of any of the editions are now scarce. The first (1592) edition was reprinted in 1844 by the Musical Antiquarian Society, and may still be occasionally met with.

Soon after James I ascended the throne an attempt at a new edition of the psalter was put forward by W. Barley, but it was so badly printed and arranged that it gained little circulation. However, as time passed on there seems to have been some demand for a change from some of the old tunes, and the

fresh material that had been accumulating for some time led to a new psalter being completed and issued in 1621 by Thomas Ravenscroft.

This book is of great historic interest, and although it only passed through two editions (the second being issued in 1633), it has had great influence on our psalmody. Ravenscroft was born, fittingly enough, in the year that *Este's Psalter* first appeared, and was a chorister in St. Paul's Cathedral. At the age of fourteen he took the degree of Bachelor of Music at Cambridge, which leads one to think he was the musical prodigy of the period. He wrote some secular works, which gained him considerable renown. Like Allison, he appears to have been a gentleman of independent means, though it is possible he was for a time music-master at the Blue-coat School in Newgate Street.¹

Ravenscroft's Psalter differs in many respects from its predecessors. After the title-page we find 'The names of the Authors which composed² the *Tunes of the Psalmes into 4 parts.*' Ravenscroft modestly puts his own name last, and amongst the other names (most of them leading musicians of the period) we find that of John Milton, father of the poet.

¹ One of his tunes is called 'Christ's Hospitall.'

² i.e. arranged.

The preface is addressed 'To all that have Skill or Will unto Sacred Musicke,' and commences in a fraternal manner with the words, 'Harmonicall Brethren.' After a short essay on the 'Praise, Virtue, and Efficacy of the Psalmes,' there is an interesting index of the names of the tunes, classified according to their sources. Forty tunes now have names, which is a great advance on the three in Este's book. These named tunes form an important feature in the history of church music, for they bear eloquent witness to the demand that had been growing for many years for tunes both shorter and easier to sing than many of the Proper Tunes. The growth of the four-line tune may easily be traced. In the *Anglo-Genevan Psalter* there were only two, to the 23rd (C.M.) and 67th (4-10^s) Psalms respectively. In the 1562 psalter both these tunes are dropped out, and there is no four-line tune to any of the psalms, although there are two to the 'Hymns Spirituall' besides a two-line melody to the 'Song of the Three Children.' The Puritans must have got to know this tunelet pretty thoroughly, for the hymn contains thirty-four verses, and they did not shorten hymns in those days. The popularizing of the four-line tune is due to Este, who in his preface says, 'In this booke the

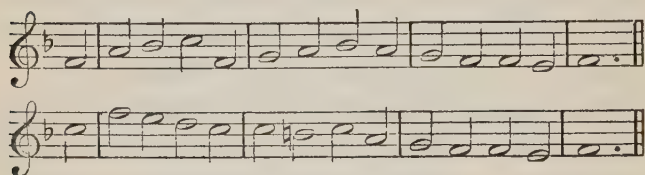
Church Tunes are carefully corrected and other short tunes added, which are sung in London and other places of this realm.' He introduces nine, and Allison in 1599 added another; whilst Ravenscroft increased the number very considerably. We find in this psalter the first intimation of the sources of the melodies, and Ravenscroft classifies them according to the districts and countries they have come from. Thus we have English, Northern, Scotch, and Welsh Tunes; also Low Dutch, High Dutch, Italian, and French Tunes; besides the old Proper Tunes.

The Scotch Tunes were derived from an important Scotch psalter published in 1615 by Andro Hart. When the Scotch exiles returned to their native land from Geneva, they took with them the tunes and psalms they had used in their exile, and in 1564 the first Scotch psalter was published, which contained many of the tunes from the Anglo-Genevan and French psalters, with some of English origin. Other psalters were issued from time to time, till the appearance of Hart's marked an epoch in Scotch psalmody very similar to that noted in Ravenscroft; for in it we find short tunes for the first time, which were called 'Common Tunes' in Scotland. Eight of these were introduced into

England by Ravenscroft, the best known at the present day being 'French,' 'Dundee,' 'Dunfermline,' and 'York,' though this last is classed as a Northern Tune.

A good deal of confusion has arisen through the English use of the names 'French' and 'Dundee' for one and the same tune, the melody being as follows :

Called 'French' or 'Dundee' in England, 'French' in 'Scotland.'



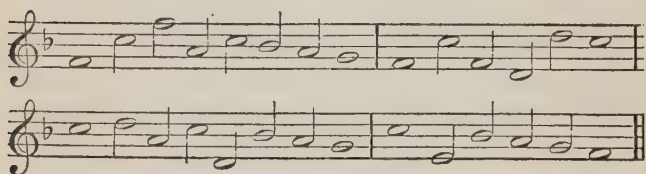
Here it may be stated that the E flat in the alto and bass of the first line that appears in so many modern tune-books is entirely unauthorized. It is not in the original edition, and should never have been introduced.

In Scotland, 'Dundee'—or, as it sometimes appears, 'Dundy'—is an entirely different air, which we call 'Windsor' (*M.* 814, *B.* 59). Now this is a tune of English origin, being adapted from one of the settings in Tye's *Actes of the Apostles*, probably by W. Damon in his psalter in 1591 (see p. 52).

'York' was originally called 'The Stilt' in Scotland, but the meaning of this name has never been determined. It was for a long time a very popular tune, and Sir John Hawkinssays of it, 'Half the nurses of England were used to sing it by way of lullaby, and the chimes of many country churches have played it six or eight times in four-and-twenty hours from time immemorial.' This is the tune that John Milton the elder arranged or harmonized for Ravenscroft, but he did not compose it, any more than Simon Stubbs did, who provided an alternative arrangement.

Although the classification of the sources of his tunes as given by Ravenscroft is very interesting, it is doubtful whether the information thus given can be accepted as correct in every particular. It is very unlikely that he visited the different parts of England in order to make himself familiar with the tunes common to various localities, and it is much more reasonable to assume that the arrangers of the new tunes in this book also originated the melodies. The only tunes now in general use that have their origin in *Ravenscroft's Psalter* are 'St. David's,' 'Salisbury,' 'Southwell,' 'Old 104th,' and (though rarely used) 'Lincoln' (*H. A. M. D.* 143) and 'Bristol' (*M.* 139, *H. A. M. D.* 407). 'St. David's' is, of

course, grouped amongst the Welsh Tunes, all of which point to a new departure in melodic form. Hitherto the psalter-tunes have been noticeable for a smooth, flowing style, moving almost step by step, thus making them easy to sing. The Welsh Tunes, however, are much more lively, and contain awkward 'skips' or intervals. 'St. David's' is a notable example, the form of the melody being originally as follows:



This was altered to its modern form by Playford in 1677.

'Salisbury' (Ravenscroft), 'Lincoln' (W. Harrison), 'Bristol' (Ravenscroft), are not often used now. The late John Dobson, of Richmond, showed great partiality for the old psalter-tunes, and his *Tunes New and Old*, originally prepared for the Oxford Road Wesleyan Church, Manchester, is a model of propriety. Here we find 'Salisbury' set to 'Salvation, O the joyful sound,' with an original refrain by S. Reay. The combination

was transferred to the *W. T. B.* in 1876, but it failed to oust the old eighteenth-century 'Ashley,' whose history will be referred to later.

The 'Old 104th' has retained its well-deserved popularity to the present day. Although it was first printed by Ravenscroft, it had most likely displaced the original '104th' of *Day's Psalter* some years previously, as it is here classed among the older tunes in Ravenscroft's index. After being a popular 10^s and 11^s for nearly a century, the introduction of 'Hanover' in 1708 brought in a serious rival. Nowadays the 'Old 104th' is not often used (though few editors dare omit it), because it happens to be in the minor key. Why is there such an antipathy to the old tunes because they are in a minor key? 'Do you ever have the "Old 104th,"' I said to an organist a short time ago. 'Oh no,' said he, 'it's in a minor key, and our people don't like minor tunes.' 'Why?' I said; 'they sang Parry's "Aberystwyth" the other day, and it seemed to go very well.' 'Oh,' said he, 'that's—that's different.' 'Yes,' I replied, 'it's very different. "Aberystwyth" is a minor tune practically throughout, while only the outside edges of the "Old 104th" are minor; the rest is as "major" as possible.'

Our ancestors simply revelled in minor melodies. The Scotch sang scarcely anything else for centuries; by far the larger proportion of the psalter-tunes are in a minor key, and at least a quarter of the tunes popular amongst the Methodists of the eighteenth century are also in the same mode. The wonderful effect produced by the singing of the Welsh in their services is largely due to the fact that so many of the tunes used by them are minor. Sydney Smith had a great objection to such tunes, as they used to have a depressing effect on his nerves. One day he went in search of the organist of St. Paul's to make complaint. 'Mr. Goss, no more minor music, if you please, while I am in residence.'

The unpopularity of such tunes in England is largely due to their being taken at such a funereal pace that 'dragging' is the inevitable result. There is no need for this, and the general effect of these melodies when taken at a moderate speed is so fine, that it is to be hoped they will be used more frequently.

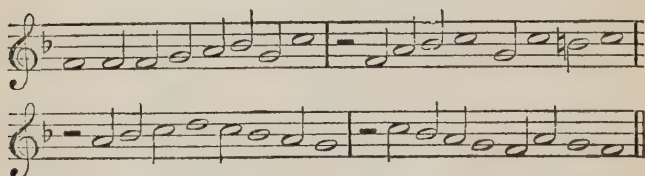
Although *Ravenscroft's Psalter* introduced many new tunes, it did not pass into general use, and *Sternhold and Hopkins* still continued to be used in the churches.

One of the earliest and most prolific

of hymn-writers was George Wither, who flourished during the reigns of the early Stuarts. He found a doubtful patron in the person of James I, himself a versifier of no mean ability (at any rate in his own opinion); and, thinking that other hymns besides the metrical psalms might find a place in the services, Wither tried to induce the King to sanction his hymns for church use. But the times were not ready for such an innovation; and, moreover, the King was too anxious to see his own version of the Psalms used in the churches to interfere on Wither's behalf. It is said that James I undertook to press the claims of Wither if the latter would consent to his hymns being published with the King's psalms; but the poor poet felt this was asking too much, and politely declined. Wither's first book, called *Hymnes and Songs of the Church*, is specially interesting to us, for Orlando Gibbons, one of the most celebrated church musicians of the time, 'fitted' some tunes to the hymns, amongst them being the well-known air now generally known under the name of 'Angels,' or 'Angels' Song.' It is set to a poetical version of the song of the angels, 'Glory to God in the highest' (Luke ii. 14), the first verse being as follows :

Thus Angels sung, and thus sing we:
To God on high all glory be;
Let Him on earth His peace bestow,
And unto men His favour show.

The tune is written in two parts only, tenor and bass, and this is the original form of the melody:



This tune furnishes a good example of the difficulty that exists in determining the *time* in which these old tunes were sung. There are no time-signatures, a fact which must have relieved the organists and choirmasters of the time of a good deal of responsibility; though if the question were left to individual taste there must have been chaos at times. The actual time in which many of the old Proper Tunes were sung has never been settled satisfactorily. One modern editor maintains that they were all in triple rhythm, and has written a long preface in which he proves it to his own satisfaction; while several other editors assert with equal vehemence that all old psalm-tunes must be in

common time, as being more dignified than triple. The Puritans had probably a traditional way of singing the old tunes which brought out the meaning of the verses through a proper distribution of the accents. Abstruse theories in regard to time-signatures were propounded by the pundits of the period, but in actual practice it is probable that the tunes are sung at the present day much as they were three hundred years ago.

Wither was by no means discouraged by the cool reception awarded to his *Hymnes*—in fact, nothing discouraged this remarkable man, whose life is full of dramatic incident—and in 1643 he issued a hymn-book for private use, called :

‘ *Haleluiah*, or Britain’s second remembrancer applied to easie tunes to be sung in families.’

It is to be hoped our forefathers made good use of these hymns, for they are certainly suited to ‘all sorts and conditions of men.’ There are hymns to be sung at washing, enjoying the fire, beginning work, at work, after work, undressing (where he compares getting into bed to getting into the grave), for housewarming, for one whose beauty is much praised, for lovers being constrained

to be absent from each other, for a widower or widow delivered from a troublesome yoke-fellow, and for a musician, wherein he points out that many musicians are more out of order than their instruments.

Many of these hymns are assigned to one or other of the tunes from the psalter, e.g. :

Hymne x. After our Worke is done. *Sing this as the 100 Psalme.*

Hymne xxix. When we journey by Boat or Barge. *Sing this as the 4 Psalme.*

Hymne xxviii. For a Widower or a Widow delivered from a troublesome Yoke-fellow. *Sing this as the Lamentation.*

While others are assigned to some popular tune of the period :

Hymne xxi. For one contentedly married. *Sing this as 'I loved thee once.'*

Psalm-singing in Wales dates from the same year that saw *Ravenscroft's Psalter* appear. Long before this, however, some good Welsh patriots had lamented the absence of sacred song in their land, and in 1594 a Welsh writer suggested a conference of the learned men in his country to consider what style and metre would be best adapted for a metrical version of the Psalms similar to that in use in England. The first attempt at metrical psalmody in the Welsh language

was made under somewhat novel conditions. Marot wrote his first psalms under the enervating influence of court life in France, Sternhold's work was done under similar conditions in England ; but while Marot was a court poet, and Sternhold held the office of groom of the robes to Henry VIII, it was under far different conditions that the first attempt to versify the Psalms in Welsh was made. Captain William Middleton, one of Elizabeth's bravest sailors, was in command of one of the vessels of Admiral Howard's fleet, and, amid the din of battle and the clash of arms, he began and finished the work he had set himself, 'to render the Psalms into his own mother-tongue, keeping as near as he might to the mind of the Holy Ghost.' Middleton's version was finished when he was in the West Indies, but he had made use of such unaccustomed metres that no tunes could be found to fit his psalms.

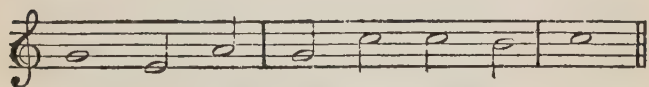
Two more attempts were made at different intervals, and at last Edmund Prys took the work seriously in hand, and in 1621 he published in London the first Welsh metrical paraphrase of the Psalms. Prys was born near Harlech, and gained an honourable position in the Church, being made Archdeacon of Merioneth. It was his custom to

prepare a fresh psalm for each Sunday, which he caused to be sung in his church. He only printed a few tunes in his psalter, most of them being those already in use in England; but he introduced one new tune which has become known everywhere, and is still in common use, viz. 'St. Mary,' set to Psalm ii. in his version. Its composer is entirely unknown, and, in fact, it bears evidence of being 'made,' for its phrases are largely made up from those of other tunes; for instance, the second line is the same as that of Ravenscroft's 'Manchester'—which, again, is derived from an earlier tune. 'St. Mary' was first adapted to English words by Playford (who also made one alteration in the melody), and since then various composers have been credited with it, amongst them being Croft, Blow, and Rathiel, none of whom were born when 'St. Mary' was first sung. Rathiel was a German musician who was organist of St. John's, Hackney, about 1750, and in consequence of this the tune was often called 'Hackney.' It is now always found under its original name, and the melody, after being frequently altered to suit various tastes, has been restored to the form given by Playford.

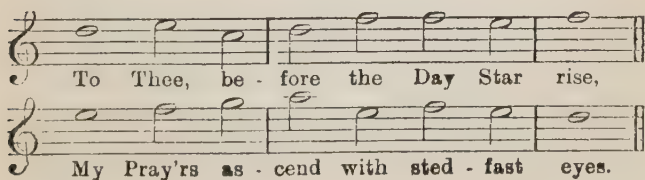
The various metrical versions of the Psalms issued during this century have added little

to our stock of hymn-tunes, and it is only necessary to examine that by George Sandys, not only on account of its intrinsic poetical merit, but because he secured the musical co-operation of Henry Lawes, one of the leading musicians of the Stuart period. Sandys made an entire departure from the monotonous metres of *Sternhold and Hopkins*, and introduced several new ones, including the 8' and 6' so largely used in after years by Charles Wesley.

The tunes are all of great merit, but have never gained any popularity. Two of them foreshadow the ever-popular 'St. Anne' (1708), as they each begin with the same phrase:

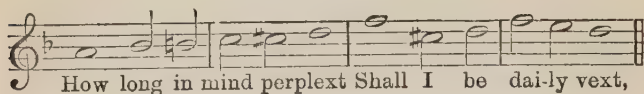


In some tunes Lawes illustrates the words in a curious manner, as, for instance, in Psalm v. :



and now and then he writes a phrase difficult

to sing—as, for instance, when he illustrates the ‘mind perplex’ with a chromatic passage:



but he undoubtedly deserves to be more frequently represented in all modern collections. His tunes are written for two voices, treble and bass, and single bars are used with double ones at the end of each line, thus showing a distinct advance on the older psalters.

And now a period of inactivity—nay, rather of deadly dullness—came over the Church and its music. Psalm-singing, the delight of the first Reformers, was no longer a novelty ; the sense of freedom that fell on the followers of the new religion when Elizabeth ascended the throne was lost sight of in the new struggle between the Puritan and High Church parties. In the early part of the reign of Charles I, the anti-Genevan feeling was strong ; elaborate musical services were the order of the day in the cathedrals and many of the churches throughout the land ; and when Laud was made Archbishop of Canterbury, it seemed that the triumph of the High Church party was complete. But the Puritans, far from

being silenced, were growing in power and extent of influence. Laud himself was unpopular—so unpopular, in fact, that even the court jester, we are told, when asked to say grace in the presence of the King and his minister, stepped forward and said, ‘Great Praise be to God, and little *Laud* to the Devil.’ Soon the inevitable reaction set in. The Puritan party gained the ascendancy, and showed their hatred of ecclesiastical music by issuing orders for the destruction of all organs—nay, even the frames or cases wherein they stood were to be taken away and utterly destroyed. So the voice of praise was silenced for many a long day; and in several places the Puritans even suspended their much-loved psalm-singing, for fear, as Davey, says ‘lest some of the unregenerate should mingle their voices with the elect.’¹

The Puritan party interfered but little with secular music, and the love of singing was so deeply engrained in the nature of the people that the practice of psalmody was bound to be revived at no distant date. And so it was, but not with the old enthusiasm. The kind of music beloved by Charles II was hated by Puritans. The King liked something he could nod his head and beat time to,

¹ *History of English Music.*

whether in church or elsewhere; and so strange new customs were introduced from France, and violins were heard for the first time in the Chapel Royal.

It is very hard to tell now to what extent psalm-singing was indulged in during the first ten or fifteen years of Charles II's reign. Contemporary references to it are very scarce, but that there was an earnest desire on the part of some to make more use of the old tunes is evident from the fact that at the church of Allhallows, Barking, the vestry decided in 1675 to erect 'an organ of convenient size and loudness for the due celebration of the psalmody of the church.' But it was left to Thomas Mace to give us the best insight into the general state of psalmody in the country. Little is known of this writer save what can be gathered from his book, *Musick's Monument*. He is enthusiastic about the old psalm-tunes, saying that many of them 'are so excellently good that I will make bold to say Art cannot mend them or make them better.' We hear much the same sort of thing at the present day, and, indeed, with equal justification. He draws a dismal picture of the singing in the country churches: 'Tis sad to hear what whining, toting, yelling, or screeking there is in many country

congregations.' His remedy is to have an organ and organist; but here comes in the difficulty of expense, for an organ for a small church will, he says, cost from £30 to £60, while an organist is altogether too expensive. And now for his wonderful way out of the difficulty.

'Let the parish clerk be taught to pulse or strike the common psalm-tunes for a trifle—20s., 30s., or 40s. (a year). This will lead to business for the clerk, for he will be so doated on by all the pretty ingenuous children and young men in the parish, that they will beg a shilling from their parents for a lesson on how to pulse a psalm-tune, which they may learn in a week or fortnight's time very well, and so in a short time the parish will swarm with organists, and no parent will grutch the money thus given.'

Such was the scheme of the good and well-meaning Thomas Mace; but alas! it was excellent on paper only, for the villages in those days do not seem to have swarmed with infant prodigies who could learn to play the organ in a fortnight at the outside.

The opposition to organs was very deep and real in many districts. A country clergyman, writing in 1689, sarcastically tells a story of a countryman who went to church,

and when he heard the organ ' he fell a-dancing and jigging all up the aisle, having never heard anything like it before except the Bagpipes in an Alehouse, where he was always accustomed to trip it ! '

Before we return to the story of our psalmody it will be necessary to refer to another Scottish psalter, which was published in 1635. Here we find harmonized versions of all the melodies, and out of the new ones contained therein one has taken its place among our standard psalm-tunes, being now generally known as ' London New.' Although this dates so far back, it is the last tune we have received from a Scottish source, for when a new version of the Psalms by Rous was ordered to be used in Scotland, it was issued without any music, and so the old tunes gradually fell into disuse, only some half-dozen being retained, and many a long year was destined to go by before any signs of a revival in church music began to manifest themselves across the border.

In spite of opposition in many quarters there seems to have been an earnest desire on the part of some to revive interest in psalmody, and in 1671 the first attempt to contribute to this end was made by John Playford, a London music publisher, who

in that year issued the first edition of his psalter. There were many reasons why a new book was needed. The arrangements of the tunes in *Ravenscroft's Psalter* were far too difficult for the ordinary singer, and the editions of *Sternhold and Hopkins* not only did not include many of the tunes that had passed into use, but in regard to printing and other matters they were by no means up-to-date. Not the least important object of this book was, as Playford himself tells us, to revive the manner of singing psalms in the public worship of the church, because 'Time and long Use hath much abated the wonted Reverence and Estimation' thereof.

The second edition was published in 1677; a third, 'corrected and amended,' in 1694; and other editions appeared at intervals for upwards of fifty years, the twentieth being issued in 1757.

Playford's prefaces give us an interesting insight into the singing customs of the period. He complains of the Scotch manner of giving out a line at a time: 'The clerk may skip a line, then there would be too many or too few syllables; then the clerk must begin again.' He says such a custom may do in villages near the sea, where perhaps not two in the congregation are 'book-learned.'

This 'lining-out' custom was one of the minor results of the great Puritan Revolution in Charles I's reign. The Parliament had called an assembly of divines together in order to settle, amongst other things, the liturgy of the Church of England. This Westminster Assembly, as it is called, issued in 1645 a *Directory for Public Worship* in place of the Prayer Book, and therein it is ordained: 'Where many of the congregation cannot read, it is convenient that the minister, or some other fit person appointed by him and the other officers, do read the psalm, line by line, before the singing thereof.'

The result of this decree *may* have been an improvement in singing in the churches, but the effect was certainly disastrous to the sense of some of the verses of the Psalms. Our Puritan forebears were not over-blessed with a sense of the ludicrous, or they would have been much exercised to sing, say, verse 3 of the 50th Psalm with decorum. For this is what would take place. The clerk would give out the first line, 'The Lord will come and He will not'—and then the congregation would repeat the extraordinary statement. Then the clerk would read, 'Keep silence but speak out'—and this paradoxical remark would then be solemnly

sung by the congregation. And what a time some of the longer psalms must have taken under these conditions ! While, as regards the pitch of the tune, it is difficult to imagine what *did* become of it after working through a long minor tune on a cold winter's morning.

This custom continued in use for a great many years. The Scotch did not take to it kindly at first, for they did not see why they should be made to suffer merely because their English brethren could not read ; but by degrees it became almost a second nature with them, and in the end they were loth to give **up** the custom. It is not easy to say how long it lasted in England, but gradually it gave way to two lines being read out at once, which remained the practice for some years after 1860, especially among Nonconformists, who, at any rate in country districts, retained the custom of giving out two lines at a time till quite recently.

IV

PSALMODY IN THE EIGHTEENTH CENTURY

THE Sternhold and Hopkins version of the Psalms, after resisting the attacks of king, bishop, and poet for nearly one hundred and fifty years, found a serious rival in the new metrical version prepared by Nahum Tate and Nicholas Brady, which was sanctioned by William III on December 3, 1696. It is strange that both the Old and New Versions should be the result of a double partnership of authors. Tate and Brady were both Irishmen. Tate was educated in Dublin, and afterwards settled in London. Much to every one's surprise William III made him Poet Laureate, and he lived to write a birthday ode for George I. Brady was educated at Westminster, and entered the Church, being Vicar of Stratford-on-Avon amongst other places. It is probable that Tate was the versifier, whilst Brady, who was a man of considerable taste and refinement, gave the requisite polish to Tate's verses. One of their best renderings

is the one beginning, 'Through all the changing scenes of life.'

The new version retained all the metres used by Sternhold and Hopkins, and consequently there was no serious difficulty with the tunes. Some of the old ones were retained, while new ones were supplied in the various supplements and collections that were issued from time to time. Some of the new tunes that were introduced have much of the dignity and simplicity of the best of the old psalm-tunes ; and we may specially point to those by Croft, 'Bedford' by Wheal, and some of the tunes in *Chetham's Psalmody* (c. 1718) and Riley's *Parochial Harmony* (1762) as excellent examples of well-written tunes. As the century advanced, however, a desire for a somewhat freer style began to arise, and thus by degrees a different form of psalmody gradually came into use, the distinguishing features of which were the singing of two or more notes to one syllable, and a more abundant use of triple time. No exception can be taken to many of the better tunes of this class, for in the former respect they resemble the old plain-song melodies, which frequently give three or more notes to one syllable, and which are nevertheless looked upon by some musicians of the present day as patterns of propriety in

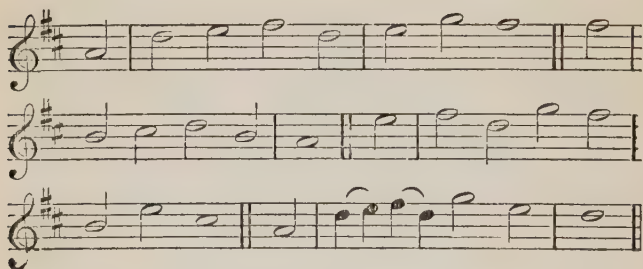
church music ; while tunes in triple time afford a pleasing variety, provided they do not in their performance realize Pope's sarcasm, and 'make the soul dance upon a jig to heaven.'

The adoption of these tunes led by quick degrees to an altogether livelier style of singing, which was brought about very largely by the important part played by music in the Methodist revival ; and this in its turn led to a debased form of hymn-tune which came into existence about the end of the century, largely arising from the custom of adapting popular secular airs to sacred words.

Towards the close of the seventeenth century (in 1697) appeared *Select Psalms and Hymns for the use of the Parish Church and Tabernacle of St. James's, Westminster*. This is one of the earliest instances of a special tune-book being compiled for any particular place of worship, nor was the example followed to any great extent during the next century. This book contained most of the usual Proper tunes, but there was a noticeable addition in the shape of a new C.M. tune to which the name of 'St. James's' was given. No composer's name is attached to it, but the tune is generally credited to Ralph Courteville, who was organist of the church, and who would

probably call his tune after the patron saint thereof. This man's family history is as involved as the spelling of his name, which occurs as Courtivil or Courteville, with at least four other variants. Raphael Courteville, who was the son of a Chapel Royal chorister of the same name (died in 1675), became organist in 1691, and according to the records of the church he held the position for eighty-one years! At any rate, there is no record of a change during that period. Courteville married in course of time and had a son, who was also named Raphael, and who became known as Raphael Courtivil, junior. As the father was only receiving £20 a year salary as organist, it is not to be wondered at that he took to business to increase his income. Raphael No. 3 was brought up to the musical profession, and wrote many songs. According to some authorities he succeeded his father as organist at St. James's in 1735, but there is no indication of this in the vestry books. Either the father or the son (probably the former) contributed two songs to the celebrated collection called *Wit and Mirth, or Pills to Purge Melancholy*, compiled by Thomas D'Urfey, who lies buried in the churchyard of St. James's,

This tune was originally written in the key of D, and the melody 'St. James's' was as follows :



This was found by subsequent editors to be too high, so in 1749 Evison put it in C ; four years afterwards Holdroyd dropped it another tone (to B \flat), and a few years later it came to anchor in the key of A, where it still remains.

Another book issued soon after Courteville's has an interest all its own, for the compiler dates his preface from Standish, near Wigan. This is one of the earliest collections designed for local use, and certainly the first issued by a Lancashire man for Lancashire people. It is called—

'The Psalm Singer's Necessary Companion, being a collection of most single and double Psalm Tunes now in use. . . . First collected for Private use, and now printed for Public good.'

In his preface the compiler states that the book is 'for the good of the many young persons in and about these parts of the County of Lancaster' whose purses were not able to purchase the books then in existence, 'few or none but the poorer sort having yet espoused that heavenly employment' of psalm-singing. He further points out the advantage of knowing the Psalms by heart, 'so that the singer, knowing what goes before and what comes after, is more inwardly influenced (if any at all) than he that knows no more of the subject than what is contained in reading a line at a time.'

The remark 'if any at all' doubtless refers to the utter indifference shown at this period to the singing of the Psalms by the average congregation in the country churches. Very few possessed books, partly because they could not afford them, but more especially because they could not read; and to such as these the singing of the Psalms must have been a dreary performance indeed.

This book contains four pages of instruction in the art of music and singing, so difficult to follow that, after trying to read it, the poor Lancashire lasses and lads must have been left very much as they were. The tunes are chiefly the old psalm-tunes,

'Windsor' being called 'Bolton,' so as to give a local touch to the collection, and 'St. David's' is called 'Isle of Providence.' The compiler (who conceals his identity) also contributed a tune of his own, which is not a success.

In 1700, John Bishop, organist of Winchester College in 1695, and afterwards of the Cathedral, issued a *Sett of New Psalm Tunes*, containing 'Illsley' (*H. A. M. E.* 170), which has survived to the present day. He has set it to the 100th Psalm, and it is noticeable that the 'Old 100th' tune is displaced in many of the collections issued during the early part of the eighteenth century, for some reason at present unknown. Bishop's book seems to have been successful, for at least three editions were issued.

Tate and Brady soon followed up their New Version by issuing a *Supplement*, which consisted of several hymns, including 'While shepherds watched their flocks by night,' which was originally sung to Courteville's 'St. James's.' The 1703 edition contained 'Alfreton' (*M.* 530); but from a musical point of view the sixth edition, with 'near thirty new Tunes composed by the best masters' (1708), is the most important. Here we find 'St. Anne's,' 'Hanover,' and 'St. Matthew,'

with others less known, and their authorship is now universally assigned to Dr. Croft, who was also the editor of the book.

‘ St. Anne’s ’ was originally set to the 42nd Psalm, ‘ As pants the hart for cooling streams,’ and the original harmonies, though not in accordance with the strict rules of music, have never been improved upon. It was a long time before this tune became at all popular. It is certainly found in the majority of church collections, but we do not meet with it in any of the Methodist books, and in but very few of the other collections used by dissenters, until the end of the century. It is now the recognized tune to Watts’s version of the 90th Psalm, ‘ O God, our help in ages past.’ ‘ Hanover ’ was far more popular, and scarcely a tune-book appeared that did not insert it. This tune was formerly attributed to Handel, but it had already been in use for two years when he came to England in 1710. It was originally called ‘ A New Tune to the 149th Psalm of the New Version, and the 104th Psalm of the Old,’ but was inserted in the *Foundery Tune-Book* in 1742 under the name ‘ Bromswick,’ doubtless out of compliment to the reigning house of Brunswick. In other works it was usually called ‘ Old 104th ’ and ‘ St. Michael’s,’ whilst Wesley

subsequently christened it *Tally's*, being apparently under the impression it was by Tallis. It received its present name of 'Han-over' when George III came to the throne. Sir G. A. Macfarren introduced it into his oratorio *St. John the Baptist*, and it may now be heard any day in the Strand as the wind wafts the sound of the fine old tune from the bells of St. Clement's. These are the bells that in more profane times used to sing a different song, if the old nursery rhyme is to be believed :

Oranges and lemons
Say the bells of St. Clemens.

'St. Matthew' has always been popular, and is found in the principal tune-books of the present day. Madame Catalani, the celebrated soprano singer, was engaged at the York Festival of 1828, and is said to have been so overcome during the singing of this tune by the enormous audience assembled to hear her, that it was some time before she could recover sufficiently to sing her song, 'Angels, ever bright and fair.'

Two new tunes, now known as 'Croft's 148th' and 'St. Magnus,' appeared in 1709 in Henry Playford's *Divine Companion*. The latter tune is also known as 'Notting-

ham.' It was originally unnamed and set to the 117th Psalm; but as this was the shortest of the psalms, the new tune seems to have been considered too good to be dismissed in two verses, so it was recast, the rhythm changed from common to triple time, an elaborate run put in the last line, and the result is set in another part of the book to a 'Hymn for Christmas Day.' It is, of course, possible that the latter is another tune entirely, but the similarity is so great that both may be safely assigned to the same composer. 'St. Magnus' has undergone only a very slight change (in the last line). The other tune, which never became popular, is as follows:

What words, what voi - ces can we
bring, Which way our ac - cent raise, To
wel - come the mys - ter - ious King, And
sin - . . . g a Sa - viour's praise ?

The last line is marked to be repeated.

But little is known about these old church

composers, and they seem to have passed their lives quietly in the 'trivial round' of teaching, composing, and conducting. But Jeremiah Clark, composer of 'St. Magnus,' is an exception. Born about 1670, he studied music under Dr. Blow, organist of Westminster Abbey and the Chapel Royal, with Croft as one of his fellow pupils. In due time he succeeded his master as organist at the Abbey and Chapel Royal, the latter post being held conjointly with Croft. He composed a good deal of church music, and at least one anthem of his, 'Praise the Lord,' is popular with small choirs to this day. He also set several songs (not of the highest kind) to music, besides producing some operas and a cantata. But at last a time came when poor Clark deserted the pleasant paths of music for the thorny by-ways of matrimony. Some say that his love was not returned, others that the lady on whom he set his affections was considered by her friends to be far too high in the social scale to marry a poor musician; but whatever the reason may have been, as he was returning one day in 1707 from a friend's house a fit of melancholy seized him, and, alighting from his horse, he went into a field to consider the most suitable way of putting a period to his

troubles. The toss of a coin failed to decide him, as it came down on its edge and stuck in the clay, so he rode back home, and shortly after 'shot himself in the head with a screw pistol at the Golden Cup in St. Paul's Churchyard.' His untimely end caused a mild sensation at the time, and Johnson the printer issued a pamphlet containing a detailed account of the affair. The celebrated Ned Ward was so overcome that he lapsed into poetry, and endeavoured to improve the death of the St. Paul's organist in a memorial ode, which ended with the lines:

Let us not therefore wonder at his fall,
 Since 'twas not so unnatural
 For him who lived by Canon to expire by Ball.

The present name of the tune was conferred on it by Riley, who, in his collection of 1762, named many of his tunes after the London churches, St. Magnus being situated by old London Bridge.

Three engravings, portraying well-known events in John Wesley's life, have long been popular in Methodist households; but the best-known is the one which represents the fire at Epworth vicarage, and 'Jacky's' marvellous escape therefrom. Among other relics rescued from the flames was a bit of

scorched paper that was found by the rector the next day, and which had on it a hymn that he had composed a few days earlier, beginning, 'Behold the Saviour of mankind,' set to a tune by Purcell now known as 'Burford.' Although it may have been in use at the time the fire took place (1709), it does not appear in any printed book till 1718. Whether true or not, the story of this tune is interesting; and the fact remains that John Wesley inserted it in his first tune-book, and at the present day no collection can be considered complete without 'Burford.'

Whether Purcell wrote it or not is another matter, and his claim to the tune has been disputed, as it has not been traced to any of his works. Dr. Miller, in his *Psalms of David* (1790), put at the top of the tune, 'Said to be Purcell's,' but who his authority was is uncertain. Another eighteenth-century tune, 'Walsall,' is also ascribed to Purcell, but here again actual proof is wanting. It is unfortunate that our 'greatest English composer,' as he is frequently called, is unrepresented in our congregational singing of the present day, save through the slender medium of certain simple chants in the *Bristol Tune-Book*, and a fine double chant adapted by

Turle, which has also been used as a hymn-tune. (C. P. C. 77.)

The year 1708 saw the first appearance of also another important work which has supplied us with one of our finest tunes. In the British Museum is to be found a tune-book called *Lyra Davidica*, a small, unpretending volume of some eighty pages. In this book the celebrated Easter tune now sung to 'Christ the Lord is risen to-day' makes its first appearance. It is called 'The Resurrection,' and is set to the old anonymous hymn :

Jesus Christ is risen to-day,
Our triumphant holy day,
Who so lately on the cross
Suffered to redeem our loss.

No composer's name is given. It is interesting to note that the tune was printed with a special object in view. The compiler had doubtless heard the effect of anthems by Purcell and other great musicians of the period, and realized the great difference between their florid music and the stern, slow-stepping, syllabic old psalm-tunes. Consequently he conceived the design of writing a tune which should break away from the established form by having two, three, or more notes to one syllable. We gather this from the preface, wherein the compiler states that 'there is

a desire for a little freer air than the grand movement of the psalm-tunes.' Then he goes on to tell us how in Germany, 'where they have abundance of divine songs and hymns all set to short and pleasant tunes, the peasant at his plow, the servants at their labour, the children in the street . . . make use of these for the expression of their mirth.'

The compiler little thought that in introducing this fresh departure in psalmody he was initiating a new style which was destined to have far-reaching effects in after years. For a long time there were no imitations, and church composers adhered to the old syllabic style, but with the advent of the Methodist movement the free style of 'The Resurrection' tune began to be more and more imitated, until at last it was left far behind in the wild freedom of the fugal and so-called 'Old Methodist' tunes of later date. But when the reaction set in, and the old psalm-tunes began to assert themselves once more both in church and chapel, this grand old tune came to be looked upon with suspicion, insomuch that in 1850 the 'Cheadle¹ Association for the Promotion of Church Music,' after proclaiming that their object was to furnish tunes of a strictly ecclesiastical character, offered a prize

¹ In Staffordshire.

of five guineas for a new setting of 'Jesus Christ is risen to-day.' The prize was won by W. H. Monk with his tune 'Easter Hymn,' which he subsequently inserted as an alternative to the old one in *H. A. & M.* But threatened tunes, like threatened other things, live long; and at the present day there is probably no tune in Christendom so universally sung on any festal day as is the Easter hymn, with its rolling 'Hallelujahs,' on Easter Sunday.

To return to its earlier history. It is difficult to say how soon the tune became popular. Many years elapsed before the Church of England took it up, but in 1742 John Wesley inserted it in his *Foundery Tune-Book*, altering the melody at the same time and calling it 'Salisbury,' probably in memory of his visits to that place to see his mother. He has also substituted Charles Wesley's 'Christ the Lord is risen to-day' for the original hymn. After a few years the idea got abroad that Handel's 'See the Conquering Hero comes' would not only make a good tune for the Easter hymn, but would be highly suggestive of our Lord 'from the fight returned victorious'; so in Butts' *Harmonia Sacra* (c. 1753) we find this adaptation (subsequently called 'Georgia') used, while the

Easter tune is transferred to the Christmas hymn, with its original beginning, 'Hark, how all the welkin rings.' The Methodists continued using these adaptations for some years, but other collections restored the original Easter hymn to its proper tune towards the close of the eighteenth century.

As already stated, the tune appears originally without any composer's name. It has been assigned to three different writers—Worgan, Carey, and, of course, Handel. As Worgan was not born when the tune first appeared, his claim is soon disposed of, while Handel's first visit to England did not take place till 1710. It cannot be denied that there is a Handelian flavour about the tune, and a suggestiveness in the use of the key (D) in which Handel subsequently set his tune 'Gopsal' to 'Rejoice! the Lord is King.' It would certainly be very interesting if the tune could be credited to the great composer, but it is evidently out of the question. Nor is there any evidence of Carey's association with it. The date of his birth is unknown, but his first published work appeared about 1713, and nothing is known of him previous to this.

When J. B. Sale undertook to edit a book of psalmody in 1837, he seems to have thought

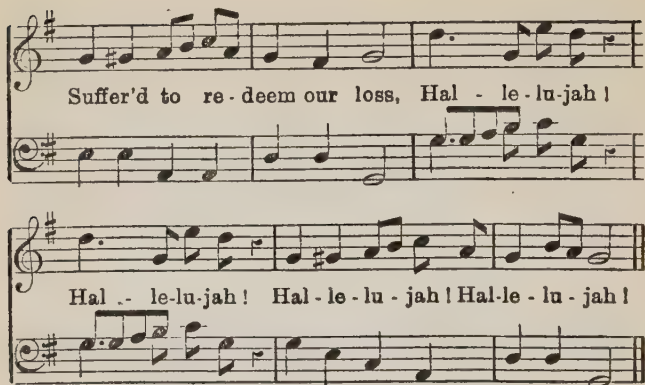
that such an occasion as Eastertide demanded, at any rate from a musical point of view, the combined wits of two of the greatest musicians; so he selected the air from Beethoven's *Romance in G* and some odd bars of Handel's *Hallelujah Chorus*, with this result :

Je-sus Christ is ris'n to-day, Hal - le-lu-jah!

Hal - le-lu-jah! Our tri-um-phant ho-ly day,

Hal - le-lu-jah! Hal - le-lu-jah! Who so lately

on the cross, Hal - le-lu-jah! Hal - le-lu-jah!



Up to the beginning of the eighteenth century there had been a strong prejudice, both among churchmen and dissenters, against the singing of hymns in worship. In fact, the dissenters had been almost afraid to sing at all during the Stuart persecutions, for fear of betraying their whereabouts; and the good churchman would not sing hymns, firstly because they had not the stamp of royal authority on them, and secondly (good soul!) because they were not scriptural. During the somewhat easier times under William III and Anne the dissenters at last ventured to lift up their voices and sing the metrical psalms and Proper Tunes of the Old Version. But at length a young worshipper at the Independent Church at

Southampton could stand *Sternhold and Hopkins* no longer, and he complained bitterly to the authorities of the church for allowing the people to sing such poor stuff. 'Improve it if you can,' said his father; and, taking him at his word, young Isaac Watts (for it was he) produced his first hymn :

Behold the glories of the Lamb
Amidst His Father's throne;
Prepare new honours for His name,
And songs before unknown.

It is said that Watts supplied the congregation with a new hymn every Sunday for a long time. It is certain that the earlier years of his life were the most fertile in producing hymns; and after publishing a volume of poems called *Horae Lyricae* in 1705, he issued his celebrated collection of hymns two years later. The contents of this book have had such an influence on the production of tunes and on religious life generally, that it will be interesting to record something about it. The original edition is now very scarce, in fact only one copy is known to be in existence. It was sold by auction in 1901 for £140, to Messrs. Pearson. The title-page is as follows :

H Y M N S
AND
SPIRITUAL SONGS
IN THREE BOOKS

- I. COLLECTED FROM THE SCRIPTURES
- II. COMPOS'D ON DIVINE SUBJECTS
- III. PREPAR'D FOR THE LORD'S SUPPER

WITH AN ESSAY

Towards the Improvement of Christian Psalmody, by the use of Evangelical Hymns in Worship, as well as the Psalms of David.

BY I. WATTS

And they sung a new song, saying, Thou art worthy, etc., for Thou wast slain and hast redeemed us, etc.—REV. v. 9.

Soliti essent (i.e. Christiani) convenire, carmenque Christo quasi Deo dicere.—PLINIUS in *Epist.*

LONDON

Printed by *J. Humfreys* for *John Lawrence*, at the Angel, in the *Poultry*, 1707.

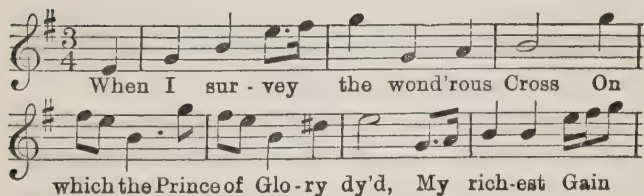
Some of our most treasured hymns made their first appearance in this book, and amongst others we find :

When I survey the wondrous cross
Where the young Prince of Glory died.

This second line was subsequently altered by Wesley to the form now used. The hymn did not become popular for a long time. It was originally sung to a corrupt form of 'Tallis' Canon.' Then John Wesley turned it into a double long metre, by omitting a verse¹ (it originally had five) and adding four others written by his brother. It was then sung to a tune from the 1703 *Supplement* called 'St. Luke,' a tune rarely heard now. This does not seem to have met with Wesley's approval, who evidently thought a minor key more suited to the words; so he had it adapted to the extraordinary tune called 'Tombstone' (see p. 137), with this unsingable result:

TOMBSTONE.

SET BY MR. WORGAN



¹ The omitted verse is as follows:

His dying Crimson, like a Robe,
Spreads o'er His body on the Tree;
Then am I dead to all the Globe,
And all the Globe is dead to me.

I count but loss, And pour contempt on all my
Pride. For-bid it, Lord, that I should boast, Save
in the Death of Christ my Lord: All the vain things
that please me most, I sac-ri-fice them to His
Blood, I . . . sac-ri-fice them to His Blood.

It will be noticed that the time is anapestic metre, while the words are iambic. No satisfactory setting was arrived at, though many were tried, till Mercer in 1854 set it to 'Rockingham' (see p. 270), and since then this has been universally adopted as the most suitable tune to the hymn.

It would seem remarkable that Watts's glorious hymns failed, as a rule, to inspire any eighteenth-century musicians; but this may be largely accounted for by the fact that they were used almost entirely by dissenters and Methodists, and were little known by churchmen, whilst all the leading musicians were either organists of the Established

Church or else troubled themselves very little about such matters.

The hymn, 'Come, let us join our cheerful songs,' was adapted about 1750 to a Cornish melody, which, under the name of 'Weston Favel,' was very popular for over a century; and though it is not to be found in recent tune-books, it may still be heard in country districts.

Few new tunes were so popular, both with churchmen and dissenters, as 'Weston Favel.' Churchpeople used to sing it to Psalm xv., and the performance of it according to their arrangement must have been a rather exciting episode in the service. The tenors sang the first line, and after the clerk had read the second line the trebles took up the tune. Next came the turn of the basses; and then, after waiting in a state of nervous anxiety for the clerk to finish reading the fourth line, the counter-tenors would burst in with fine effect and take the tune up to top G, where they were joined by the other voices, and so the whole would be brought to a brilliant conclusion, the air being entrusted to the tender mercies of the tenors. This arrangement is taken from Evison's *Compleat Book of Psalmody* (1754), a collection of florid tunes adapted for use in cathedral and country churches;

WESTON FAVEL.

With - in . . Thy ta . . ber - na . . cle,

The first system of the hymn tune 'Weston Favel' is shown. It consists of a treble and a bass staff, both in the key of D major (indicated by two sharps). The treble staff contains a series of whole rests. The bass staff contains a melody starting with a half note D, followed by eighth notes E and F, then a half note G, and so on, with slurs indicating phrasing.

Lord, Who shall in - ha . . bit still, Or

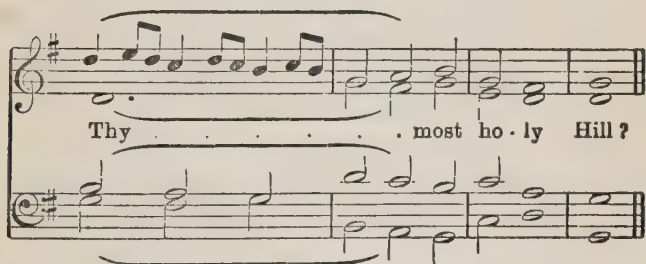
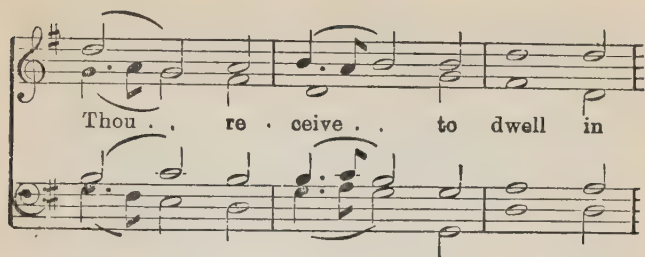
The second system of the hymn tune continues. The treble staff has a half note D, followed by eighth notes E and F, then a half note G, and so on, with slurs indicating phrasing. The bass staff contains a series of whole rests.

whom wilt Thou re - ceive to dwell In

The third system of the hymn tune continues. The treble staff contains a series of whole rests. The bass staff contains a melody starting with a half note D, followed by eighth notes E and F, then a half note G, and so on, with slurs indicating phrasing.

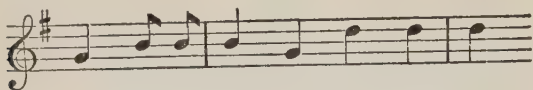
Thy most ho . ly Hill? Or whom wilt

The fourth system of the hymn tune continues. The treble staff contains a melody starting with a half note D, followed by eighth notes E and F, then a half note G, and so on, with slurs indicating phrasing. The bass staff contains a series of whole rests.



Perhaps the most widely known of the eighteenth-century tune-books is the one called *Chetham's Psalmody*, for it has been enlarged and re-edited over and over again, till its own originator could not possibly recognize his offspring. We know little of Chetham (as he always spelt it) except that he was a Yorkshireman, and curate of Skipton, where he died in 1763. The first edition of his book was published in 1718, and contained many of the ordinary psalm-tunes, with two others, probably by himself, one of which is

still in use under the name 'Ripon' (*W. T. B.* 310), and begins :



About twelve editions of this book appeared during the eighteenth century ; and early in the nineteenth an enlarged edition was edited by J. Stopforth, organist of Halifax Parish Church. Other editions were subsequently edited by J. Houldsworth and Dr. J. Varley Roberts, both of whom in turn presided at the Halifax organ. It will thus be seen that the book has a decided Yorkshire connexion, and at the present day it provides a good miscellaneous collection of old-fashioned hymn-tunes.

It is unnecessary to specify any more of the psalmody books that came into use during the next few years. Some of them contained tunes that became popular for a time, while here and there we find one that has continued in use to the present day—e.g. ' Carey's ' (see p. 325), ' Brentford ' (*M.* 314) by Green, and ' Bedford ' (see p. 147).

The great majority of these books contain long introductions explaining the grounds of music, designed to ' enable most people to

learn to sing the psalm-tunes correctly by notes according to the music, without the help of a master.' The writer would sometimes drop into poetry, and impress on his readers the importance of the rules in some such doggerel as this :

Therefore unless
Notes, Tunes and Rests
Are perfect learn'd by Heart,
None ever can
With Pleasure scan
True Tune in Music's Art.

Many of these introductions, however, are so elaborate that it is easy to believe that they failed in their object, and left the aspiring psalmodist very much where he was. Sometimes the introduction was in the form of question and answer; and the poor charity children, who formed the choir in most parish churches in those days, must have found the task of learning their answers very trying and painful.

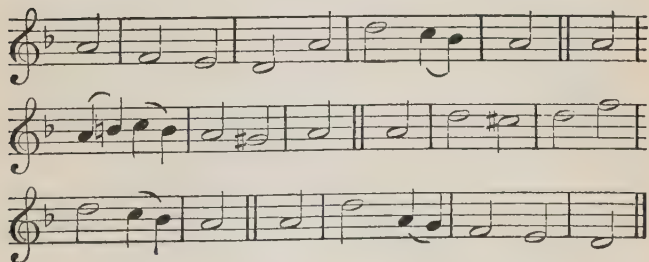
A few other features about these eighteenth-century tune-books may be noticed. Occasionally the sister art is made to co-operate, and an engraving of some subject, fanciful or otherwise, connected with music is inserted at the beginning. Opposite the title-page of Roner's *Melodia Sacra* (1721) is a large

engraving of a healthy female playing a two-manual instrument, with Cupids round her playing the lute and violoncello. Another Cupid, tired of his violin, is pushing it along the floor. This composer tells us that his tunes are meant for private devotion. Another psalmodist, William Tansur—or, as he fancifully used to spell it, ‘Tans’ur’—was an adept in the art of self-advertisement. The frontispiece to his *Melody of the Heart* (1735) represents him sitting in his study with pen in hand apparently engaged in courting the muse. He was born at Dunchurch, in Warwickshire, about 1700. When about thirty years old he settled at Ewell, near Epsom, whence he issued his *Melody of the Heart*. His first published work was *A Compleat Melody ; or, The Harmony of Sion*, which he himself stated to be ‘the most curiosest Book that ever was published.’ A tune from this named ‘Colchester’ soon became popular, and was put in the *Foundery* book. It continued in use amongst the Methodists and also in the Church of England till about 1840. William Le Tans’ur, as he afterwards called himself, was of a roving disposition, as he dates his books from various English towns. After teaching music and psalmody in various places he settled down at St. Neots, where

he died in 1783. Credit is due to him for having done his best to improve the condition of psalm-singing in the Anglican Church. He seems to have held psalmody classes in the various towns he visited, and his plan of work much resembled that which was carried out so successfully a century later by the Rev. J. J. Waite.

A tune from Tans'ur's *Harmony of Sion* was long popular in Scotland under its original name of 'Bangor,'¹ and it is still found in many English collections.

BANGOR.



Burns refers to this air in his poem, 'The Ordination' :

Mak haste an' turn King David owre,
An lilt wi' holy clangor;
O' double verse come gie us four,
An' skirl up the Bangor.

A story is told of an old Scotch dame who

¹ See Appendix I, note B.

could sing no tune but 'Bangor,' and this she always sang in church regardless of metre or the singing of her neighbours. The minister took her to task one day, but it was of no avail. The good woman maintained that it was one of King David's tunes, that she had sung it from her childhood, and that she intended to praise the Lord 'wi' a' her micht' by its means till her breath failed her. Even she, with her one tune, was better off than Charles Lamb, who said he had been practising 'God save the King' all his life, whistling and humming it over to himself in solitary corners, and had not arrived, so he was told, within many quavers of it.

Early in the century the Nonconformists began to turn their attention to the musical part of the services, and lectures on the subject were instituted at the old Weigh House Chapel in Eastcheap, one of the lecturers being the Rev. Dr. Grosvenor, pastor of Crosby Hall. The citizens of London were fond of instituting and supporting lecture-ships in those days, and these psalmody lectures were well attended. As, however, preaching without practising was of no use, a professor of psalmody was appointed to go round to the various meeting-houses and instruct the congregations in the art of sing-

ing. The first to hold this office was William Longford, who was both clerk and conductor of psalmody at the Weigh House Chapel during the pastorate of Thomas Reynolds. In 1719 the professor issued a *Collection of Tunes*, and in the preface he refers to the standard book of psalm-tunes used by the Lecture Society. This would probably be an edition of *Playford's Psalter*, and these two books were among the first in common use amongst Nonconformists. The next professor was Nathaniel Gawthorne, who in 1730 issued a celebrated work known as *Harmonia Perfecta*, which was dedicated to the supporters of the psalmody lectures. In this book is a melody set to the words—

Never weather-beaten sails
 More willing bent to shore,
 Never tired Pilgrim's limbs
 Affected Slumber more,
 Than my raised spirit longs
 To fly out of my troubled breast
 O come quickly, sweetest Lord,
 And take my soul to rest.

This is specially interesting to Methodists as being the first '7^s and 6^s' hymn and tune ever printed together. Charles Wesley wrote many hymns in this metre, and Gawthorne's tune was promptly seized upon. It was christened 'Kingswood' (W. T. B.

175), after the name of John Wesley's celebrated school near Bristol, and for a long time 'Kingswood' and 'Amsterdam' (*M.* 591) were the only two '7^s and 6^s' available. At last, in 1800, 'Josiah' came to their assistance, and 'Kingswood' received a much-needed rest. The 1876 *Wesleyan Tune-Book* saw it revived, but in a much mangled form, a most effective repetition having been dropped out. This amputating process was more than the poor tune could stand, and now it is heard no more. This 7^s and 6^s metre has always been a perplexing one to musicians, and in old tune-books we find frequent reference to the 'difficult or Kingswood measure.' A tune of this metre, called 'Dartford,' set to Seagrave's once popular hymn, 'Rise, my soul, and stretch thy wings,' had a great popularity from 1780 onwards for fifty or sixty years; but it greatly aroused the ire of hymn-tune purists on account of the numerous repetitions required to carry the tune to a successful issue.

DARTFORD.

pia.
Rise, my soul, and stretch thy wings, Thy bet-ter
For.
por-tion, bet-ter por-tion trace; Rise from trans-i

pia.

tor - y things, Rise from trans-i - tor - y things tow' rds
 heav'n thy na - tive place, tow' rds heav'n thy
 na-tive place. Sun and moon and stars de - cay ;
 Timeshall soon this, Timeshall soon this, Timeshall soon this
 earth re-move ; Rise, my soul, and, Rise, my soul, and
 Rise, my soul, and haste a - way, Rise, my soul, and
 haste a - way To seats pre - par'd a - bove

The hearty singing indulged in by the Methodists was at first looked at askance by the Nonconformists, who for a long time showed a strong conservatism in reference to church music ; but the erection of Whitefield's Tabernacle and the rapid growth of Methodist chapels had a rousing effect on the music in all places of worship except the

Church of England, and from 1760 onwards numerous tune-books for general use followed each other in quick succession. The principal collections were those by Caleb Ashworth, Aaron Williams, Isaac Smith, and Stephen Addington, all of which are referred to elsewhere.

Meanwhile the Church of England remained impassive to the sudden rise and spread of sacred song throughout the country, and in spite of individual efforts here and there, which unfortunately bore but little fruit, this state of things continued to the end of the century. The Rev. W. Jones, Vicar of Nayland, Suffolk, a musician of great ability, as his tune 'St. Stephen' shows, published a sermon (1787) in which he says, 'The psalmody of our country churches is universally complained of, as very much out of order, and wanting regulation in most parts of the Kingdom.'

The many tune-books issued from time to time failed to produce any effect. Dr. Burney, writing in 1789, tells us that the only new tunes that had been adopted in the church services for a hundred years were the '104th Psalm' ('Hanover') and the 'Easter Hymn.'

The only church tune-book of importance issued during the second half of the century

was William Riley's *Parochial Harmony*. As already stated, the new tunes in this book are written in the old church style, and one of them, ' St. Bride's ' (or ' St. Bridget's '), by Dr. Samuel Howard, is to be found in all modern collections.

V

MUSIC OF THE METHODIST REVIVAL

ALL the great religious revivals of modern times have been very largely influenced by music and hymn-singing, and the Methodist revival of the eighteenth century was no exception to the rule. The work done by the Wesleys in this direction corresponds, to some extent, with that done by Hus in Moravia and Luther in Germany in their day. Both Luther and John Wesley were not only very fond of music, but they also recognized the importance of making church-singing congregational. Wesley, however, had not the natural musical genius of the great German Reformer, who had a gift for composition, besides being an excellent performer on various musical instruments; while Wesley's efforts in this direction were limited to simple performances on the flute, and he had little knowledge of the laws of music. That he was deeply influenced by music is evident from the many references to it in his *Journals*, the most striking being his experiences in May,

1738, at the time of his conversion, when he recorded in full the words of three anthems he heard at St. Paul's, which seem to have accorded in a remarkable manner with the inmost feelings of his mind. These anthems were : ' Out of the deep have I called ' ; ' My song shall be always of the loving-kindness of the Lord ' ; ' My soul truly waiteth still upon God.' It is almost impossible now to fix the authorship of these anthems, but the first is probably by Henry Purcell.

When he was a boy at home Wesley would have every opportunity of becoming acquainted with the Old Version of the Psalms, both in the church at Epworth and also in his home ; for the daily lessons of the young Wesleys always began and ended with the singing of a psalm. He has expressed his opinion of this version in no measured language, for he refers in after life to the ' scandalous doggerel of Sternhold and Hopkins,' although on one occasion he confesses to having received a blessing ' in a manner I did not expect, even by the words of Thomas Sternhold.' When he got to the Charterhouse he would use the version specially prepared for that establishment by Dr. Patrick. Wesley has not recorded his opinion of it, but it never passed into general use, and seems to have

been little known. Nahum Tate, who wrote a pamphlet on the state of psalmody at the beginning of the eighteenth century, says that when a brother of Dr. Patrick's introduced this version into his household for use at family prayers, he noticed that one of the servant-maids who had a good voice did not join in the singing ; and being pressed for a reason she said to her master, ' Sir, if you must needs know the plain truth of the matter, as long as you sung Jesus Christ's psalms I sung along with ye ; but now you sing psalms of your own invention ye may sing by yourselves.' Mr. J. S. Curwen records another story also tending to show the love the people had for the Old Version. A poor man was asked by his clergyman why he had not joined in the singing of the psalms since the New Version had been introduced into the church, and his reply was, ' David speaks so plain that we cannot mistake his meaning ; but as for Mr. Tate and Brady, they have taken away my Lord, and I know not where they have laid Him.' ¹

But no matter what version might be in use, the tunes for the Psalms were common to all ; and as the same tunes had been sung over and over again from generation to

¹ *Studies in Worship Music* (first series).

generation it is not surprising to find that singing in the Church of England services in those days was in a languishing state. Familiarity had certainly bred contempt in reference to the old psalm-tunes, and, what is more, many of them had gone out of use altogether ; and we are told that only some half-dozen were in use, not one even of those being sung correctly. So late as 1762 a writer says that he has heard ' York ' sung fifteen times in a week at one church, while it was no uncommon thing to hear tunes of one metre sung to psalms of another.

It is not surprising to find, therefore, that when John Wesley entered on his evangelistic work, one of the first things to which he turned his attention was the singing. Hitherto there had been no hymns sung in churches, and very few even in dissenting chapels ; but a new era was at hand, and modern hymn-singing as we know it may be dated from the year 1740, when the earliest hymns of Charles Wesley—' the sweet singer of Methodism '—were collected and published under the title of *Hymns and Sacred Poems*.

The next thing needed was a tune-book, and in 1742 appeared the first Methodist collection under the title of *A Collection of Tunes, set to Music, as they are commonly*

Sung at the Foundery. This 'Foundery' was situated near Moorfields, and had been used by the Government for a number of years for the casting of cannon. In 1716, while the guns captured by the Duke of Marlborough in his French wars were being recast, a terrible explosion occurred, which blew off the roof and killed several of the workmen. The place was consequently abandoned, and the works removed to Woolwich. The Foundery, as Wesley called it, remained in ruins till 1739, when he bought it and turned it into the first Methodist meeting-house in London.

This *Foundery Tune-Book* is very interesting in many ways. Wesley's experience of the bad singing of the old psalm-tunes led him to exclude all of them except three from his book. Those he admitted were the 'Old 81st,' 'Old 112th,' and 'Old 113th': the first because it was universally popular at the time, the second because it was really a German chorale of which he was very fond while the last was also a special favourite of his. On the other hand, the newer psalm-tunes—namely, those recently added in the various editions and supplements of Tate and Brady's New Version—readily find a place, including 'Burford,' 'Hanover,' 'Bedford,' and 'St. Matthew.' Then about eleven tunes

make their first appearance in this book, one of which, 'Islington,' remained a standard L.M. tune for all denominations for upwards of a century, when the awkward repeat (see *W. T. B.* 412) caused it to be put **on** one side. When Sir F. Bridge was preparing the *W. A. T. B.* he got hold of this tune, and made an excellent modernized arrangement of it, which appears in *M.* (483). Of the remainder of the Foundery tunes, one is an adaptation from the march in Handel's opera of *Richard I*, and fourteen are of German origin.

Wesley became acquainted with the German chorales through his association with the Moravian Brethren, both on his journey to America and during his visit to the various Moravian settlements in 1738. His frequent references to their music show how he appreciated both their tunes and their manner of singing them; and it is, therefore, not surprising that he introduced so large a proportion into his first tune-book. The collection then in use amongst the Brethren was Freylinghausen's *Gesangbuch*, and Wesley's copy is still preserved in the library of the Wesleyan college at Richmond. Six of these chorales find a place in *M.*—viz. 'Winchester New,' 'Amsterdam,' 'Resurrection' (or 'St. George's'),

'Irene,' 'Old 112th,' and 'Marienbourn,' the last being very different from the original. (These are all the modern names, as used in *M.* and elsewhere.) 'Amsterdam' has always been ascribed to Nares, but incorrectly, as it was in use before he was born. 'Irene' (*M.* 847) is called 'Savannah' in the Foundery book, but the name was changed under the following circumstances. A party of Moravian emigrants passed through London in 1742 on their way to America. Some of them ascended the gallery of St. Paul's, and, in full view of the wide panorama of the city, sang to this tune a hymn of intercession to God for the teeming population below them. They then proceeded to their vessel, the name of which had been changed from the *Catherine Snow* to the *Irene* (= Peace), and Wesley changed the name which he had originally given to this tune in commemoration of this incident.

The *Foundery Tune-Book* was one of the worst printed books ever issued from the press; and not only is the printing itself bad, but the work is full of the most extraordinary mistakes, such as wrong bars and notes and impossible musical phrases, while in the tune from Handel's opera the editor has simply transcribed the first violin part from the score,

thereby giving the trebles the following lofty part to sing :

JERICHO TUNE (from Handel's opera *Richard I*).

Com - mit thou all thy griefs and
ways in - to His Hands; to His sure Truth and
ten - der care who Earth and Heav'n com-mands.

It is doubtful if the early Methodists ever managed to get up to this high D ; or, if they did, it is still more doubtful if they would ever get safely down again !

Of course, all these mistakes ruined the sale of the book, and no second edition was ever printed. It is now very scarce, but a reprint was issued in 1882, which was to be obtained until recently, and was well worth the two shillings asked for it.

Towards the end of 1746 the first book of original tunes to Charles Wesley's hymns made its appearance under the title of *Hymns on the Great Festivals, and Other Occasions*. This elegantly-bound and well-printed book was the work of J. F. Lampe, a German who settled in England in 1725, when he was about

twenty-two years of age. He attained considerable renown as a bassoon player, and was a member of the band that performed Handel's operas. There was at this time a rage for big bassoons, and it is said that Lampe had one specially made for him sixteen feet high ; but this is told by Dr. Burney, the well-known historian, who occasionally allowed his fancy to make havoc of his facts.

Lampe also wrote the music for several pantomimes and comic operas, and in collaboration with Henry Carey (composer of *Carey's*) as librettist, he produced the burlesque operetta, *The Dragon of Wantley*, which had an extraordinary success. He came under the influence of the Wesleys in November, 1745, when John Wesley tells us he spent 'an hour with Mr. Lampe, who had been a deist for many years, till it pleased God . . . to bring him to a better mind.' Lampe published his tunes at his own expense, but Charles Wesley tells us that they were universally admired, and there is no doubt that many of them soon came into general use amongst Methodists. Out of the twenty-four tunes, fifteen are in the minor mode, and all show traces of the florid style which might be expected from an operatic composer in those days. One of the tunes, considerably

pruned down, still finds a place in most hymnals under the name 'Invitation' (*M.* 345, *H. A. M. E.* 168), or 'Devonshire.' Charles Wesley prefixed titles to many of his hymns, and this tune was set to one called 'The Invitation,' 'Come, sinners, to the gospel feast.'

Five of Lampe's tunes will be found in *C. W.* (22, 96, 102, 117, 185), with others wrongly ascribed to him; but these are no longer in use. In two instances Lampe has inserted marks of expression, but they are not quite in accordance with our ideas on the subject. In the setting of the lines,

Sinful soul, what hast thou done ?
Murder'd God's eternal Son,

he has marked the first line to be sung soft and the second loud.

Lampe's other works include an anthem written for the general public thanksgiving to celebrate the Duke of Cumberland's victory over the Pretender at Culloden in 1746, and a work on the teaching of thorough-bass. He spent some time in Dublin about 1748-9, where he published the *Ladies' Amusement*, a collection of fourteen original songs, including two from *Theodosius*, a seventeenth-century play by Lee. These two melodies were afterwards inserted in Butts' *Harmonia*

Sacra. During his residence in Dublin Lampe may also have edited a small collection of tunes inserted in a book of *Hymns and Sacred Poems* (see p. 328).

On returning to England he went on tour with theatrical and concert parties, and it was on one of these excursions that he died at Edinburgh in 1751, and was buried in the Canongate churchyard, where a monument erected to his memory may still be seen.¹

For the next few years the tunes used by the Methodists consisted of those from the Foundery book, and many of Lampe's, and the stock was frequently added to by original compositions and local melodies that John Wesley met with in his travels; whilst another and more doubtful source was discovered in adaptations and arrangements of secular airs. Moreover, the singing of the Methodists was becoming noted, not only for its heartiness, but for the attractive tunes that were coming into use among them. A Dr. John Scott, in a tract written in 1744, acknowledges that 'the Methodists have got some of the most melodious tunes that ever were composed for church music; there is great harmony in their singing, and it is very enchanting.'

¹ It is on the wall on the east side, and is almost concealed by a bush.

At last the necessity for a new collection of tunes became pressing, and the work was undertaken by Thomas Butts, who was not only a good musician but also a great friend of both the Wesleys, whom he often accompanied in their travels. From his house in Rattcliff Row, off Old Street, he issued his *Harmonia Sacra*. This is not only one of the best collections of hymn-tunes issued during the eighteenth century, but also furnishes one of the best examples of the period of the music engraver's art. It is an interesting and somewhat curious compilation, and is evidently intended for use at home as well as in places of worship; for it not only contains a large number of tunes, but also several solos from Handel's oratorios, and the two airs by Lampe already mentioned.

No names are put to the tunes in this edition, though they are found in the later ones, but occasionally a title is given, which belongs to the hymn rather than the tune (e.g. 'For a backslider'); nor do we find any clue to the composer or the source from which they are taken, except one, which is headed 'Psalm cl., by King James.'

It is impossible now to trace the origin of the myth which makes that king the com-

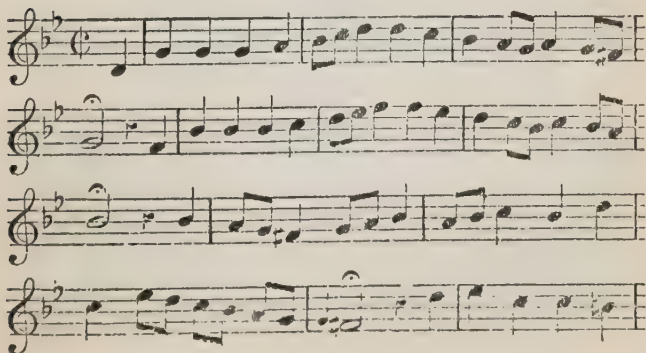
poser of this tune, which was for a long time very popular under the names of 'New York,' 'Chimes,' or 'Whitton's,' the last probably being the actual composer's name. Among the notable features of the book are the almost total absence of such tunes as the 'Old rooth' and 'St. Anne's,' only four of the old psalm-tunes being included, and the introduction of many adaptations and arrangements. Amongst the other tunes that the Methodists made popular we find here that fine D.L.M. to Addison's hymn, 'The spacious firmament on high,' which has now found a place in *M.* (16 app.) and *H. A. M. E.* (12). This first appeared in *The Skylark*, which contained the hymns from Addison's *Spectator* set to music by John Sheeles (c. 1720). After its re-appearance in *Harmonia Sacra* this tune had a long run of popularity under the names 'London' and 'Kettering.'

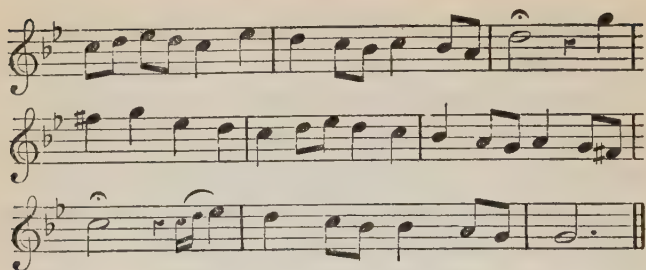
Many of the tunes in Butts' collection have a 'Hallelujah' refrain, and a few repeat the last line; but there is very little of the objectionable breaking up of words and phrases so common towards the close of the century. Several of the many adaptations and arrangements found in the book are interesting, inasmuch as they afford a sure indication as

to what were some of the most popular airs of the period.

Handel wrote his now little-known oratorio *Susanna* in the short space of six weeks during 1748, and in the following year it was performed four times at Covent Garden. One of the airs soon became immensely popular, being adapted to all sorts of words and arranged for every variety of instrument. It is difficult to point to any other air of the period that had such a long run of popularity. It was speedily manufactured into a hymn-tune, and as such finds a place in *Harmonia Sacra*. It appeared in this form as late as 1849. The following is the original form, and it is interesting to see what constituted a popular tune a hundred and fifty years ago.

HALIFAX.





This festive air was sung to a D.C.M., repeating the fourth line three times and the eighth line twice. After Handel's death it was annexed by some pirate, and inserted in the operetta *Love in a Village*, to words of anything but a hymn-like character.

Several other popular airs were adapted, probably because a well-known tune ensured more hearty singing; for instance, Carey wrote a popular patriotic song with music to celebrate Admiral Vernon's return from taking Portobello in 1739 :

He comes! he comes! the hero comes!
 Sound your trumpets, beat your drums!
 From port to port let cannons roar
 His welcome to the British shore.

The tune was a good one, and much too popular to be neglected, so Charles Wesley wrote a parody on the words in the form of a hymn on the Last Judgement, and this new setting of the secular melody was sung heartily for upwards of half a century. The tune is

found in various forms, but the following gives a good idea of it :

JUDGEMENT.

He comes, He comes, the judge severe, The seventh trumpet

The first system of musical notation for the hymn 'JUDGEMENT.' It consists of a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics 'He comes, He comes, the judge severe, The seventh trumpet' are written below the staff.

speaks, Him near, His lightnings flash, His thunders roll ; How

The second system of musical notation. The melody continues in the treble staff, and the bass staff continues the accompaniment. The lyrics 'speaks, Him near, His lightnings flash, His thunders roll ; How' are written below the staff.

wel-come to the faith-ful soul. Wel-come, wel-come,

The third system of musical notation. The melody continues in the treble staff, and the bass staff continues the accompaniment. The lyrics 'wel-come to the faith-ful soul. Wel-come, wel-come,' are written below the staff.

wel-come, wel-come, wel-come to the faith-ful soul.

The fourth system of musical notation, which concludes the hymn. The melody ends with a double bar line in the treble staff, and the bass staff also concludes with a double bar line. The lyrics 'wel-come, wel-come, wel-come to the faith-ful soul.' are written below the staff.

When this is sung by a large congregation the

effect of the reiterated 'Welcome' is remarkably fine.

Other popular melodies of the time will be found on the following pages of *Harmonia Sacra*:

Page 72, 'Cheshunt,' adapted from a song called 'A thought on a spring morning,' the first line being, 'How brisk the breath of morning blows.' Here it is set to the once popular hymn, 'The voice of my Beloved sounds.' The song is from a volume called the *Musical Medley*, by Henry Holcombe, a popular composer of the time. Another of his songs, known as 'Arno's Vale,' was turned into a D.L.M. under the name of 'Guernsey,' and will be found on p. 223. It occurs in the *Gentleman's Magazine* for 1745, and was frequently reprinted.

At least two adaptations from Arne's works occur. On p. 108 is an air, 'And can I in sorrow lie down,' from his opera *Eliza*; and on p. 156 is the air, 'In infancy our hopes and fears,' from *Artaxerxes*.

Amongst the few tunes in the *Harmonia Sacra* now in use, besides those from the *Foundery Tune-Book* we find 'Carey's,' 'Hot-ham' (M. 106), and 'Ringland' (C. 721, M. 614), which is really a German chorale by Neander (1679).

Two other editions of the book were issued. The second contains about the same number of tunes, but the leaves are cut at the edges, thus making a much smaller volume, while the tunes are printed from different plates. This is the only tune-book in use amongst the early Methodists that contains the 'Old rooth.' The third is a much later edition, with a different title-page, and was published by E. and C. Dilly, who kept a book-shop in the Poultry. The last two editions have the tunes named.

Wesley does not seem to have been altogether satisfied with the results of his friend's labours, and in 1761 he published his second tune-book under the title of *Select Hymns with Tunes Annexed*. The 'Tunes Annexed' have a separate title-page, with the inscription *Sacred Melody*, by which name the collection is known. In the preface he refers to Butts' *Harmonia Sacra* in terms of high commendation; but he says, 'Tho' it is excellent in its kind, it is not the thing which I want. I want the people called Methodists to sing true the tunes which are in common use among them. . . . I have been endeavouring for more than twenty years to procure such a book as this. But in vain. Masters of music were above following any direction

but their own. And I was determined whoever compiled this, should follow *my* direction; not *mending* our tunes but setting them down neither better nor worse than they were. At length I have prevailed. The following collection contains all the tunes which are in common use amongst us.'

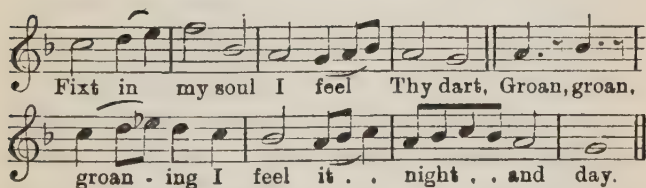
This last statement is very important, for it at once establishes the fact that the real 'old Methodist tunes' are those contained in the various editions of this book, and *not* the fugal and repeating tunes that now pass under that name.

Wesley also specially emphasizes the fact that the book 'is small as well as the price' (4s.). This would be greatly to its advantage, for *Harmonia Sacra* was published at 6s. 6d., 10s. 6d., and 15s., and its size made it suitable only for the desk, while *Sacred Melody* could be carried about in the pocket.

All the tunes in this book except eight are found in *Harmonia Sacra*, but no less than sixty of those in the latter book are omitted, (including many of the florid ones), and all the old psalm-tunes except the 'Old 112th' and 'Old 113th.' John Wesley was ever partial to these two, and in referring to the former he once said to some of his Yorkshire friends, 'If you want to hear fine psalmody you must

go to Fulneck and hear the Moravians sing, "Think on Thy Son's so bitter death." The 'Old 113th' tune, in a shortened form, was the last one he ever sang; and on the day before he died he employed what little strength he had in singing it to 'I'll praise my Maker while I've breath.'

Many of the tunes already referred to are in this book, and the new ones of importance include 'Sion' (*M.* 342), which is not by Milgrove, as there stated. A few of the newcomers contain some extraordinary instances of repetition—e.g. it is hard to understand why Wesley should ask his followers to sing the following from a tune called 'Mourners':



Perhaps the most extraordinary and unsingable tune is the one called 'Tombstone' (see p. 103). A so-called poet of small capabilities wrote some verses, of which the first will serve as a sample:

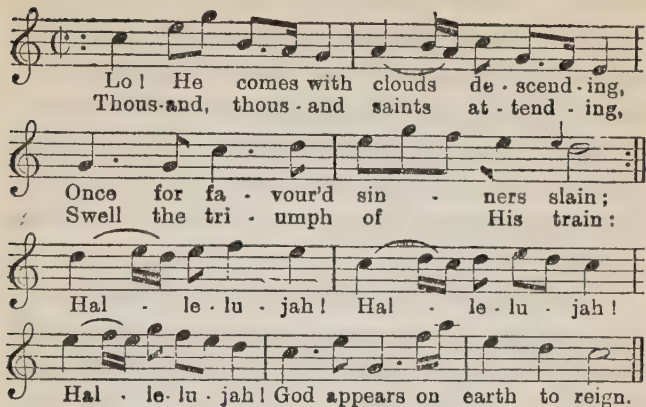
Hark! hark! 'tis a voice from the tomb;
Come, Lucy, it cries; come away,
The grave of thy Colin has room
To rest thee beside his cold clay.

I come, my dear Shepherd, I come;
 Ye friends and companions, adieu!
 I haste to my Colin's dark home
 To die on his bosom so true.

This lugubrious ditty was set to music by Dr. Worgan, and the melody seems to have taken Wesley's fancy; for in spite of the difference in metre we find it set in this book to 'When I survey the wondrous Cross.'

A second edition was issued in 1765, and a third in 1770. These are the same in themselves, but contain twelve new tunes, amongst them being the celebrated 'Olivers', better known to us under its later name of 'Helmsley.' Few tunes have been so popular, or met with such abuse, as this. Thomas Olivers, one of the best known of Wesley's helpers, was born in Wales, and was brought up to the shoemaking trade. He led a wild and dissolute life until, when he was about twenty-five years of age, he came under the influence of Whitefield, and associated himself with the Methodists. Wesley employed him for a time as corrector for the press, but he was a much greater success as an evangelist. His tune has been altered considerably from its first form, which is as follows :

OLIVERS'.



Lo! He comes with clouds de-scend-ing,
Thous-and, thous-and saints at-tend-ing,

Once for fa-vour'd sin-ners slain;
Swell the tri-umph of His train:

Hal-le-lu-jah! Hal-le-lu-jah!

Hal-le-lu-jah! God appears on earth to reign.

Its next appearance was in Madan's *Lock Collection*, 1769, where it is in the same key, but altered to the form in which we now know it, and its name changed to 'Helmsley.' It then appears without any alteration in *Psalmody in Miniature* (1778). Wesley in his *Sacred Harmony* (c. 1789) adopted the new form of the tune, but retained the old name.

The tune did not at once become either widely known or popular, and it was some time before it began to make its way into other collections; but when it did begin to get about, its origin was a sore puzzle to editors. In the *Seraph*, a two-volume collection of melodies published in 1818, the editor tells us that 'the air has been erroneously ascribed to Madan, but it is a well-known

Scottish melody bearing a familiar title which is unnecessary to name.' It is a pity that the editor, Whitaker, did not record the name of this air for the benefit of posterity. However, the tune had now got started on a Scotch career, and did not stop till it came to be called an ancient Gaelic air (*Melodia Divina*, c. 1850).

It was about this time that the movement was on foot to do away with the too florid tunes that had found their way into the churches. 'Helmsley' was one of the first to be condemned, and some one made the astonishing discovery that the old tune was derived from an eighteenth-century horn-pipe! This was promptly accepted as the truth without further question, until Major Crawford, an able investigator, who devoted much time to the question, showed conclusively that 'Helmsley' was an original tune by Olivers, and was in no way an adaptation from any secular source whatever. This fine old melody has survived all attacks, and it is now to be found in the principal collections of the present day. It was a special favourite with Queen Victoria, and on one occasion, when a new organist had commenced his duties in the Queen's private chapel, he inadvertently played the tune set to the Advent

hymn in *H. A. & M.* ; but a request came from Her Majesty that the old tune should in future be used on Advent Sunday to 'Lo! He comes.'

Some interesting directions for singing are inserted in some of the copies of *Sacred Melody*, and it would be a very good thing if these were read aloud from time to time in all churches and chapels where good congregational singing is aimed at :

I. Learn these *Tunes* before you learn any others ; afterwards learn as many as you please.

II. Sing them exactly as they are printed here, without altering or mending them at all ; and if you have learned to sing them otherwise, unlearn it as soon as you can.

III. Sing *All*. See that you join with the congregation as frequently as you can. Let not a slight degree of weakness or weariness hinder you. If it is a cross to you, take it up, and you will find it a blessing.

IV. Sing *lustily* and with a good courage. Beware of singing as if you were half dead, or half asleep ; but lift up your voice with strength. Be no more afraid of your voice now, nor more ashamed of its being heard, than when you sung the songs of *Satan*.

V. Sing *modestly*. Do not bawl, so as to be heard above or distinct from the rest of the congregation, that you may not destroy the harmony ; but strive to unite your voices together, so as to make one clear melodious sound.

VI. Sing *in Time*. Whatever time is sung be sure to keep with it. Do not run before nor stay behind it ; but attend close to the leading voices, and move therewith as exactly as you can ; and take care not to sing *too slow*. This drawling way naturally steals on all who are lazy ; and it is high time to drive it out from among us, and sing all our tunes just as quick as we did at first.

VII. Above all sing *spiritually*. Have an eye to God in every word you sing. Aim at pleasing *Him* more than yourself, or any other creature. In order to this attend strictly to the sense of what you sing, and see that your *Heart* is not carried away with the sound, but offered to God continually ; so shall your singing be such as the *Lord* will approve of here, and reward you when He cometh in the clouds of heaven.

The name *Sacred Melody* is derived from the fact that only the air of each tune is given ; but after it had been in use for many years Wesley decided to issue a harmonized edition, and in 1781 appeared his last tune-book. This is known as *Sacred Harmony*, and contains the tunes arranged for two and three voices. It also contains the hymns to each tune ; and as this made it a rather cumbrous volume, a 'thin' edition was issued about 1789. The former, or thick *Sacred Harmony*, is now very rare, but the latter is still to be met with. It was reprinted in a totally

different form in 1822 under the editorship of Charles Wesley, the son of the poet.

Sacred Harmony contains some interesting additions, including 'Leoni,' and some anthems, such as 'Vital Spark' and 'Denmark.'

The story of 'Leoni' is as follows. About the year 1770 Thomas Olivers was attending a conference at Wesley's Chapel in City Road, and one Friday evening he went to the Jewish synagogue in Aldgate, where he heard a version of the old Hebrew doxology usually sung on the eve of the Jewish Sabbath. The leader of the singing at that time was Leoni, and Olivers, who was much taken with the melody he had heard, applied to him for a copy, and then wrote his celebrated hymn to it, 'The God of Abraham praise,' which is really founded on the doxology referred to. It was then published in leaflet form, and shortly after it appeared in the *Gospel Magazine* of April, 1775. The origin of this melody is quite unknown, but it is doubtful if it is much older than the eighteenth century.

It is now necessary to go back a few years in order to see what musical provision was made for Whitefield and his followers after he separated from Wesley. Whitefield took great interest in music, and he tells us that soon after he had begun preaching he asso-

ciated himself with some young men who attended his ministrations, and who had formed themselves into a singing society. He used sometimes to preach to them during their meetings, and they in turn taught him his 'gamut,' and initiated him into the mysteries of music. When in later years he moved to his newly-erected tabernacle in Tottenham Court Road, he prepared a hymn-book for his followers' use, which was issued in 1753, and the year after a companion tune-book was published called the *Divine Musical Miscellany*. This book is now very scarce, but it is an interesting compilation, as in it many tunes afterwards used amongst the Methodists generally made their first appearance. At the end of the book are some 'dialogue' hymns, which used to be a feature in the tabernacle singing. The men and women occupied different sides of the chapel, and these hymns were arranged to be sung in dialogue fashion, as may be seen from the following :

Men : Tell us, O women, we would know
Whither so fast ye move.

Women : We're called to leave the world below,
Are seeking one above.

Chorus : Hallelujah.

Most of the hymns of this class are the

composition of John Cennick. No other tune-book was issued specially for the use of the Calvinistic Methodists during the eighteenth century, but several collections of tunes, such as those by Aaron Williams, contain on the title-page the statement that the tunes are in use at the Tabernacle amongst other places.

At least one 'pirated' edition of Wesley's tune-books was issued under the title of *The Spiritual Psalmodist's Companion*, 1772. It does not seem to have enjoyed a very extensive circulation,

VI

SOME WELL-KNOWN EIGHTEENTH-CENTURY TUNES

It has already been pointed out that there was no lack of tune-books in the eighteenth century. The various teachers of psalmody prepared their own books with a view to increasing their incomes from the profits arising from the sales thereof. Great numbers of these books must have been sold, as it is no uncommon thing to find that many of them passed through several editions. The Methodist revival also brought about the issue of some twenty or thirty collections of tunes, many of them of considerable size. The doctrine of the 'survival of the fittest' will be found to apply to the contents of these different publications, and out of the hundreds of tunes composed during the century, only about forty are now in common use. This small number, however, includes some of the finest specimens of English psalmody, and the majority possess a breadth of tone and

dignity of character that may well entitle them to be called 'classic tunes.' 'Bedford' (1723) is by William Wheale, who was organist of St. Paul's, Bedford. Little is known of him beyond the fact that he took a musical degree at Cambridge. For over a hundred years the bells of his old church used to ring out this tune in honour of the composer. It is found in most of the Church and Methodist books of the period, and various editors have vainly tried to improve it; but none has sinned in this respect to such an extent as William Gardiner, of Leicester, who turned it into common time, thereby entirely altering the character of the tune. It has taken 'Bedford' nearly a century to recover from these various transformations, but in *M.* it appears almost in its original form.

William Knapp was parish clerk of St. James's, Poole, in Dorsetshire. According to some accounts he was also an organist. He was certainly a musician of no mean ability, for included in a set of psalm-tunes he published in 1738 is the well-known 'Wareham.' There is a special feature about the tune which goes to make it one of the best congregational tunes ever written. It will be noticed that the melody proceeds on a descending or ascending scale with only one

'skip,' which is in the first line. 'Wareham,' or 'Blandford,' soon became well known, and was largely used by the Church and the Congregationalists; but, strange to say, the Methodists never got hold of it, and it appears in none of their authorized tune-books till 1876, though it is found in the *C. W. Knapp's* duties as parish clerk led to his being referred to in a verse contributed to the *London Magazine*, 1742, by one H. Price, who dates his effusion from Poole. It runs as follows:

EJACULATION.

From pounce and paper, ink and pen,
 Save me, O Lord, I pray;
 From Pope and Swift and such-like men,
 And Cibber's annual lay;
 From doctors' bills and lawyers' fees,
 From ague, gout, and trap;
 And, what is ten times worse than these,
 George Savage¹ and Will Knapp.

Knapp seems to have been somewhat above the average of the country parish clerk of the period. Many good stories are told of the eccentricities of these worthy people, but they were on the whole a faithful race, jealous of their position and duties, and frequently saved the situation when the parson overslept himself or failed to arrive in time. Their office is an old one, and has never been

Savage was the sexton.

abolished to this day, though they no longer drawl out the responses, or announce with cheerful voice, 'Let us all sing to the praise and glory of God.' In fact, one could wish that this good old formula might still be heard instead of the bald 'Hymn two-four-five,' or some such announcement, which too frequently commences some of our present-day services.

It will be noticed how many of these eighteenth-century composers are 'one-tune' men; in other words, that although in many instances they published complete sets of original hymn-tunes, only one of their compositions in each case has survived. This is specially noticeable in regard to the famous Cheshire-Lancashire family of Wainwright. John Wainwright was born at Stockport in 1723. He was trained for the musical profession, and after his marriage in 1746 he settled in Manchester, where his son Richard was born four years later. About this time he composed his celebrated tune to John Byrom's hymn, 'Christians, awake,' and Byrom has left a note in his pocket-book to this effect: 'Xmas, 1750. The singing men and boys, with Mr. Wainwright, came here and sang, "Christians, awake,"'

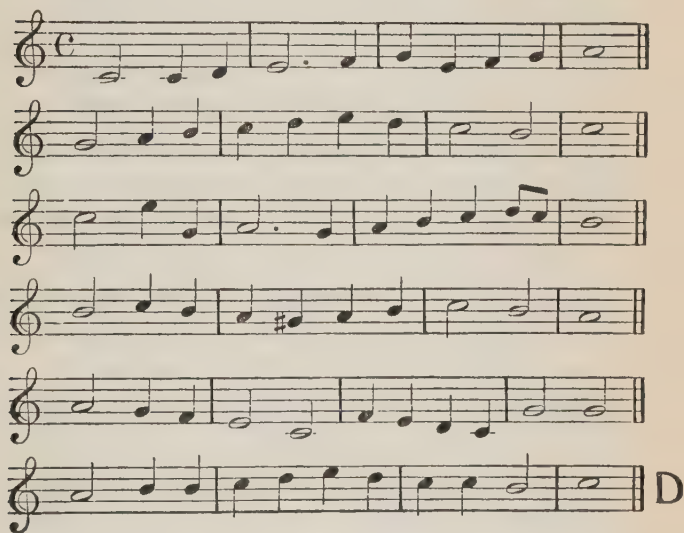
It is said that the tune was first sung in Stockport parish church on Christmas Day, 1750, from which it would appear that the composer was organist of the church at that time. Some ten years later it appeared in a *Collection of Tunes* (1760) by the Rev. Caleb Ashworth, a Lancashire man, who was born at Clough Fold, in the Rossendale Valley. He was educated at Northampton under Dr. Doddridge, the hymn-writer, and afterwards became head master of a school at Daventry. It was his custom to visit his native country at intervals, and it was doubtless on one of these occasions that he heard Wainwright's tune. The first four lines of the version he 'pricked' down are practically the same as we use, but it will be noticed that the last two are different. This is owing to the fact that Ashworth wanted the tune for a different hymn altogether—viz. Dr. Watts's version of the 50th Psalm, the first verse of which is :

The God of glory sends His summons forth,
 Calls the south nations and awakes the north.
 From east to west the sovereign orders spread
 Through distant worlds, and regions of the dead;
 The trumpet sounds; hell trembles; heav'n rejoices;
 Lift up your heads, ye saints, with cheerful voices.

Ashworth's version, which is as follows, is named 'Mortram,' a misprint probably for

'Mottram,' a small village in Cheshire, not far from Stockport. It is in the key of C, because he states in his preface that his 'tunes are set in the most easy keys'; but the 'D' at the end is a direction to the clerk to 'pitch' the tune in that key.

Peculiar Measure. MORTRAM. 'Old 50th' psalm-tune.



In 1766 Wainwright published a *Collection of Psalm Tunes, Hymns and Chants*, for one, two, three, and four voices, and in this book the tune is written in two parts, tenor and figured bass, the last line being repeated in full four-part harmony. It was a long time before the tune began to be generally known,

and, in fact, there was almost a danger of its being lost to posterity, when in 1784 another Lancashire enthusiast, the Rev. Ralph Harrison, included it in a collection which became very popular, and from that time 'Stockport,' as it was called, gradually came into general use. It was many years before the hymn and tune were included in any well-known hymnal. They rarely occur together during the first half of the nineteenth century. The chief dissenting tune-books, such as the *Union Tune-Book* and the *Comprehensive Tune-Book*, ignore the hymn altogether; while if the tune is included it is always for use with Watts's hymn, quoted above. But tune-books or no tune-books, 'Christians, awake' was sung to 'Stockport' year after year and decade after decade in the north, and, spreading thence, it became in course of time the most popular of all our Christmas carols. The church tune-books of the 'fifties included it, calling it the Christmas Hymn—in fact, the tune has been baptized over and over again (see p. 303). Then it was included in the first edition of *H. A. & M.* (1861), but unfortunately the editor was entirely ignorant of the history of the tune, and promptly dubbed it 'Yorkshire.' Since that time this misnomer has been generally

adopted, but the fact remains that the name ought to be 'Stockport.'

Harrison's tune-book soon found its way into the United States; and early in the nineteenth century 'Stockport' was included in American collections as 'Wolworth,' being set to Watts's hymn; for, strange to say, Americans, like Scotchmen, know not the joy of singing 'Christians, awake' on a Christmas morning.

John Wainwright had three sons, two of whom, Robert and Richard, followed in their father's footsteps. Robert took the degree of Doctor of Music at Oxford, and was organist of St. Peter's Church (now the Cathedral) at Liverpool. At the age of eighteen he was one of the candidates for the post of organist at Halifax parish church. On the day of the competition young Wainwright was the second to play, and his rapid execution caused Snetzler, the organ-builder, much anxiety. 'Te tevil,' said he, 'te tevil, he run over the keys like one cat; he vil not give my piphees room te speak.'

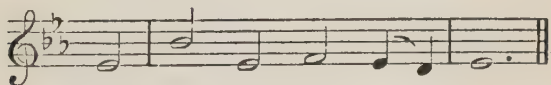
Dr. Wainwright wrote two tunes, named respectively 'Manchester' and 'Liverpool,' in Harrison's *Sacred Harmony*. In Langdon's *Divine Harmony* (1774) they are nameless. 'Manchester' was christened 'Charmouth'

in America, where it first appeared in 1798, and is found in many English publications under this name. Dr. Wainwright died in 1782 at the early age of thirty-four. His youngest brother, Richard Wainwright, was organist at Manchester collegiate church from 1775 to 1782, when he succeeded Robert at St. Peter's, Liverpool. About 1790 he issued a *Collection of Hymns* originally composed for the children of Liverpool Blue-Coat Hospital. This contains his tunes, 'New-market' (*M.* 194), or 'Wainwright' (*P. M. H.* 707), and Wainwright's 'Evening Hymn' (*W. T. B.* 879 *P. M. H.* 579).

The following anecdote is related of him. Being one evening at a tavern in Liverpool, as he sat with his left arm hanging over the back of the seat a man who owed him some grudge came in, and, going stealthily behind, caught hold of the extended hand, and forced several fingers back so as to dislocate them. The offender was immediately seized by those present, but Wainwright said, 'Let him go; God forgive him.' The injured members were henceforward useless; yet such was Wainwright's skill that he still continued to perform with remarkable effect. Both brothers were so highly esteemed in Liverpool that it used to be said that 'so long as a

Wainwright was in the town there was never a man fit to hold a candle to him.'

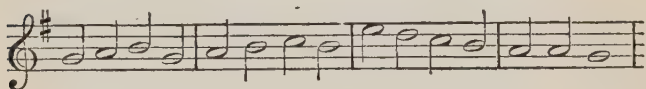
Charles Lockhart was the first organist of the Lock Hospital, and was for some years associated with the Rev. M. Madan in the musical arrangements at that place. Though blind from infancy he was a clever musician, and was specially noted for his success in training children's choirs. His earliest tunes were printed on separate sheets (1791), price 3*d.* each, the earliest being 'Carlisle' (*M.* 585, *P. M. H.* 1081), which is still popular. Its original name was 'Invocation,' by which it is still known in some places. The first line has been altered, the original being :



He published another set of hymn-tunes about 1810, none of which has survived. A fine D.S.M. by him to 'Grace, 'tis a charming sound,' deserves mention.

Few tunes have gained such universal popularity as 'Adeste Fideles,' and it is therefore all the more remarkable that its origin is lost in obscurity. It appears to have been in use amongst the Roman Catholics early in the eighteenth century. At that period many of the Catholic families used to have their

own private chapels, and it was the custom for priests who possessed musical abilities to go from one great house to another copying music for use at the various services. Thus we find that in the year 1751 one John Wade was a 'pensioner' in the house of Nicholas King, who resided in Lancashire; and amongst the melodies he copied for his employer are found 'Adeste Fideles,' 'Stabat Mater,' and a 'Tantum ergo,' all of which appear in modern Protestant tune-books. The 'Tantum ergo,' which now appears under various names, begins as follows :



This, then is the first known appearance of the 'Adeste.' It is not found again till 1782, when it appeared in print in a collection for Catholic use called *An Essay on the Church Plain-Chant*. About this time the Duke of Leeds heard the tune sung at the Portuguese chapel in London, and he introduced it at the 'Antient Concerts' under the name of the 'Portuguese Hymn.' It was now fairly launched in public favour, and was adapted by Protestants to a variety of metres, the most popular being L.M. and 10^s and 11^s. Vincent Novello was organist at the Portu-

guese chapel, and he assigned the tune to John Reading, with the date 1680. The reasons why Novello fixed on Reading are unknown, for it has never been found in the works of either of the composers of this name. It is to be hoped that at some future time the whole history of this beautiful air will be known. We are indebted to Vincent Novello for the fine arrangement of it so frequently heard at Christmas time.

In 1794 the Rev. W. Tattersall published his musical edition of Merrick's *Psalms*, and here we find the well-known 'Mariners,' or 'Sicilian Mariners,' set to the 19th Psalm, and named 'Sicilian Hymn.' All efforts to trace this melody have hitherto proved futile. A reliable authority in Sicily informs me that the air is unknown there at the present day. It bears a strong resemblance in form and melody to the folk-tunes of the south of France, wherein a drone bass forms an essential feature. In 1813 'Adeste Fideles' and 'Mariners' were published in folio form, with the inscription :

PEARCE & CO., 28, HAYMARKET

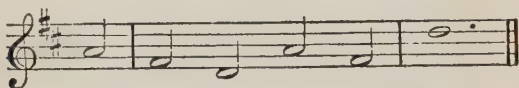
PRINTED FOR

G. WALKER, 106, GT. PORTLAND ST.

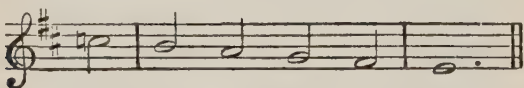
The air is arranged for two trebles to the following words :

O Sanctissima, O Purissima,
Dulcis Virgo Maria,
Mater amata, in temerata
Ora pro nobis.

The well-known 'Darwall's' has had its first note altered, for it originally began thus :



But the composer never intended its second line to continue in this depressing fashion with a C♯:



though it was frequently sung thus in the early part of the nineteenth century.

The Rev. John Darwall was educated at Manchester Grammar School, and at the age of fourteen he entered Brazenose College, Oxford. After leaving college he was appointed curate at St. Matthew's, Walsall, of which church he subsequently became vicar. He was an accomplished amateur musician, and also wrote hymns and poetical pieces, some of which he contributed to the *Gentle-*

man's Magazine. He is, however, best known by his hymn-tunes. He wrote a tune for the metrical version of each of the psalms, and the one that has become so popular was set to the 148th Psalm. These tunes were never published in their entirety, though some are to be found in late eighteenth-century tune-books, and in Dr. Mann's *Church of England Hymnal*. Darwall made two manuscript copies of his tunes, and these are now in the possession of his grandson, the Rev. L. J. T. Darwall. They bear the date 'Dec. 10th, 1783.' The tunes are written in two parts only, treble and bass. The '148th' is said to have been composed and sung on the opening of an organ by Green in Walsall parish church. As the words to which this famous tune was first sung are not now easily accessible, it will be interesting to reproduce the first verse :

Ye boundless realms of joy,
 Exalt your Maker's fame,
 His praise your tongues employ
 Above the starry frame !
 Your voices raise,
 Ye Cherubim
 And Seraphim
 To sing His praise.

The story of the organ opening and the

introduction of the tune is thus told in the *Gentleman's Magazine* for 1800 :

' In Whit week, 1773, some anthems were performed by the Walsall singers in the Parish Church. Admittance that day was paid for, and the organ was opened by Dr. Alcock, of Lichfield, who then declared that it was a good instrument. And on the next Sunday, in the afternoon, it was first played in full congregation by Mr. Balam, our then organist (who was blind, and had been a pupil of the celebrated Stanley). The first psalm was part of the 30th, New Version, "Uxbridge" tune ; and Mr. Darwall, our vicar (who was himself a musical man), preached a sermon from Psalm cl. : " Praise Him with stringed instruments and organs." In this discourse the preacher, among other things, recommended psalm-tunes in quicker time than common ; as, he said, " six verses might be sung in the same space of time that four generally are." After the sermon the entire 150th¹ Psalm, New Version, was sung, to a new tune of the vicar's composing ; and the whole concluded with appropriate prayer and the blessing.'

In the eighteenth century the meeting-houses had their clerks as well as the Anglican

¹ The 148th Psalm is probably meant.

Church. Many of them were good musicians, and compiled collections of tunes. One of the best known is Isaac Smith, clerk to the Alie Street Meeting-House in Goodman's Fields. Finding business more profitable than composing tunes he resigned his clerkship, but seems to have maintained his interest in music. About 1770 he published a *Collection of Psalm-Tunes, in Three Parts*. This contains several original tunes by him, conspicuous amongst which (and standing first in the book) is the celebrated 'Abridge,' which is now in universal use. It takes its name from a small village near Epping Forest, in Essex. Some of Smith's tunes had previously appeared in the third edition of A. Williams' *Universal Psalmody*, 1764, where they are stated to have been 'never before printed.' Some of them remained popular for a good many years, and amongst them is 'Falcon Street' (*M.* 18, App.), originally 'Silver Street' with its refrain of 'Praise ye the Lord, Hallelujah!' still popular with Methodist congregations.

Before leaving Isaac Smith it is worth while reading his preface, which contains much good advice and also throws light on the psalm-singing of the period. He advises the clerk always to have a pitch-pipe. When

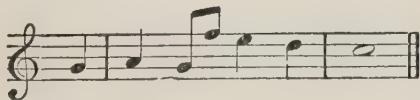
the psalm is announced let him give out the tune ; then, having given out the first line, he must sound the keynote, because if he does not give the exact key there will be ' shrieking on the high notes or growling on the low ones.' A piece of good advice is that every congregation should appoint an hour or two each week to practise such tunes as may be thought proper. This advice has been given over and over again by various writers in the course of the last one hundred and fifty years, but how rarely has it been acted upon !

Ralph Harrison was born in Derbyshire, and in 1763, at the age of fifteen, he entered Warrington Academy. Having been ordained a Presbyterian minister he laboured at Shrewsbury for a time, and then removed to Cross Street Chapel, Manchester. In 1774 he began a school, and gained such repute as a master that when the Manchester Academy was established in 1786, Harrison was appointed one of the professors. About 1780 he formed the design of bringing together a collection of tunes for use in the Manchester district, and specially in his own chapel. No local collection had been issued for a long time, and after he had, as he tells us in his preface, in vain tried to induce others to undertake the work, he commenced it himself, though

he says he 'boasts no extraordinary talent in music.' There are several tunes of his own in the book, including the fine melody 'Warrington,' so called from his connexion with the place as a boy. It has had a long run of popularity, being found in most modern books. But Harrison was not always kindly disposed towards other people's tunes, and he has made 'Miles Lane' almost unrecognizable under the name 'Scarborough' :



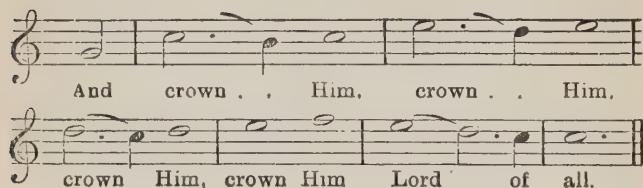
The good Scotch folk got hold of this version and went a step further, singing the second line thus :



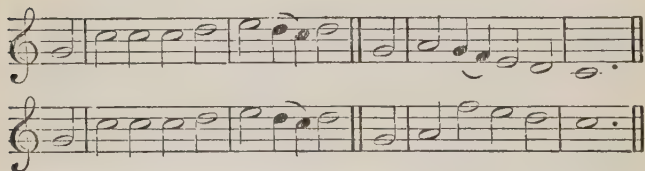
thereby producing, as an old Scotch divine once said, 'a sensation as if one would vomit,' while another critic suggests that the tune would be more correctly christened 'Hiccough' !

The Irish have also tried to improve on the original. The editor of *I. C. M.*, thinking

the music to 'Crown Him' not flowery enough, introduced this variation :



But although Sir R. Stewart printed this, he does not seem to have liked it, so he had another attempt at variation, with this result ('St. Asaph,' *I. C. H.* 252).

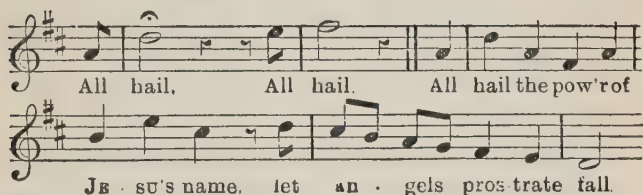


This hymn of Perronet's has been set many times and in many ways, and some of the results are truly astonishing. Lockhart has a fine tune to it called 'Coronation,' in the second line of which he takes the 'angels' a note lower than Shrubsole :



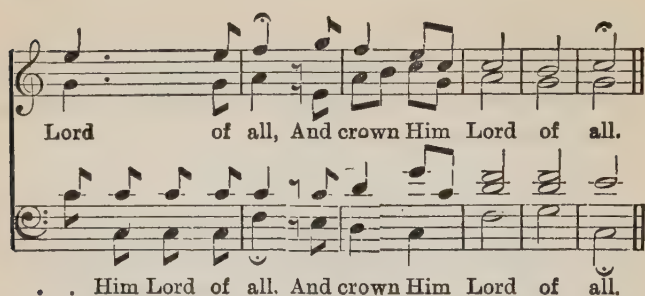
Let an · gels pros-trate fall.

This scale passage in the second line is an essential feature in many of the tunes. Thus the first two lines of John Moreton's 'Coronation New' are :



Another setting, also called 'Coronation,' but not Lockhart's, finishes up in this manner :

And crown Him, crown
Crown Him Lord of
Him Lord of all,
all, crown Him, crown



This, be it understood, is not an extract from one of Handel's choruses, but an anonymous hymn-tune from *Walker's Companion* (c. 1820) with an undeniable Handelian flavour !

It is remarkable that Harrison should have got hold of 'Miles Lane,' for, as far as is at present known, it had appeared in no tune-book when he published his corrupt version in 1784. In 1779 the tune and first verse of the hymn appeared in the *Gospel Magazine*, no composer's name being given. Five years later, in Addington's collection (sixth edition), it is assigned to Shrubsole. This musician was born at Canterbury in 1760, and was for seven years a chorister in the Cathedral, during which time he probably studied the organ under the cathedral organist. When about twenty years of age he removed to London, and two years after he was appointed organist of Bangor Cathedral. It is probable

that while at Canterbury young Shrubsole became acquainted with Edward Perronet, the dissenting minister in charge of the Congregational Church there. The story goes that Perronet wrote his hymn, 'All hail the power of Jesu's name,' and showed it to Shrubsole, who promptly wrote the celebrated tune. This, if true, took place in 1779. Anyhow, it is a fact that Shrubsole's sympathies inclined towards dissenters, for soon after he got to Bangor he began to associate with them and to attend their conventicles, thereby arousing the pious horror of the cathedral dignities, as may be gathered from the following records :

'October, 1783. Mr. William Shrubsole, the organist of the Church, having given great offence to the Dean and Chapter, by his close connexion with one Abbot, late of this place, as by his frequenting conventicles, that Mr. Dean be impowered to discharge the said William Shrubsole from his place of organist, if the said Abbot (who is supposed to have gone to reside in Dublin), shall at any time hereafter return in order to abide in the town of Bangor, or the neighbourhood thereof, or if the said William Shrubsole shall be found to frequent any conventicle or religious assembly, where anything is taught

which is contrary to the Doctrine or Discipline of the Church of England.

‘December, 1783. That William Shrubsole be employed to play on the organ of our Cathedral Church till Lady-day next and no longer; that in case it should not be convenient for him to continue in that employment till Lady-day next, he shall be at liberty to leave it before that time, and shall be paid the full allowance to Lady-day next notwithstanding.’

Accordingly, Shrubsole returned to London, and became organist of the chapel in Spa Fields belonging to Lady Huntingdon’s Connexion, a post which he held till his death in 1806, at the age of forty-six. He was buried in Bunhill Fields, opposite Wesley’s Chapel, in City Road, London; and his tombstone has been restored through the efforts of Mr. F. G. Edwards, who collected subscriptions for the purpose, and also for carving the first line of the tune on the stone.

The story of the music at the Royal Female Orphan Asylum forms an interesting episode in the history of psalmody, and introduces some well-known eighteenth-century names. This institution was founded at Lambeth in 1758, and was the first of its kind in the kingdom to provide a home for fatherless girls. Soon after it was opened steps were

taken to give the orphans training in music and singing. A singing-master was appointed, and on an organ being put in the chapel a blind boy fourteen years old was appointed organist. He did not give satisfaction, however, so a Mr. Valton was appointed, and the teaching of the singing was undertaken by W. Riley, who called himself 'Professor of Psalmody.' He published two tune-books for the use of the asylum.

In 1768, Samuel Arnold, who became one of the best known of English musicians, was appointed organist, and wrote several pieces in anthem form for use in the asylum chapel. Arnold did not retain his office long, nor had he much connexion with psalmody till 1791, when he joined Callcott in issuing a musical edition of the Psalms, which contained a tune of his now known as 'Arnold's' (*M.* 67), which has long been a favourite. It was originally so arranged that the first two lines were sung as a duet by two trebles; then the same lines were taken up by tenor and bass, the two last lines being sung as a chorus. Another, called 'Llandaff Tune,' but now known as 'Leamington' (see p. 273), is also by Dr. Arnold. The next important appointment to the asylum chapel organ was that of William Gawler, who published two or

three books of tunes for the use of the children, the first of which (1784) contained the famous 'Morning Hymn.' Barthélémon, who composed it specially for the asylum, became associated with the Rev. J. Duché, the chaplain, about 1783, and it was at his request that Barthélémon wrote the tune. He was also engaged to teach the children singing and psalmody, and after acting in this capacity for some years he resigned on the committee refusing to increase his salary. Dr. J. W. Callcott succeeded him, and also became organist on the retirement of Gawler in 1802. Callcott was a voluminous writer, and is now best known by his glees. One of his most remarkable achievements was a setting of the Multiplication Table to music in the form of a solo. It begins very sedately with, 'twice two is four, twice three is six,' and finishes up in a wild rush of semiquavers to the words, 'twelve times twelve are a hundred and forty-four.'

Callcott introduced several alterations in the chapel services, and replaced the hymn-tunes by more florid music. This change was continued by his successor, William Horsley, and with unsatisfactory results, for the singing of the children, which had been for years a great attraction, was superseded by solos

rendered in an inartistic manner by some of the girls. To amend this state of things some professionals were introduced, as the following extract from the minutes shows :

‘1813. August. It was decided, as the congregations and collections were very small at the Evening Chapel, to perform Psalmody in two parts, and to engage two young women proficient in music at a salary of 15s. each per week and their tea. . . . They were not to be exposed to view, but to sing behind the curtain in the organ loft.’

This was soon rescinded, and Horsley gradually but successfully restored the psalm-singing to its former glory. He wrote several tunes for the children, and also edited a collection for their use, containing most of the popular tunes of the time. The well-known common metre tune ‘Horsley’ was composed for the children, but published in a different collection.

J. C. Horsley, the eminent painter, relates in his *Reminiscences* the following experience when he went with his father to one of the services :

‘When I was four years old my father was organist to the Asylum for Female Orphans, which was a stately building in the Westminster Bridge Road ; and one Sunday he

took me in with him to the morning service and landed me in the organ-loft. Everything was new and surprising to me, especially the crowd of buxom girls, at least a hundred in number, all dressed alike, ranged right and left of the organ, and who, when the organ had played a bar or two of the opening hymn, sang out with open mouths and such energy that I was positively scared and incontinently accompanied the performance with a prolonged howl; upon which my father, continuing to play the accompaniment with one hand, supplied me promptly with paper out of his capacious pocket, where he always kept a store of backs of letters (envelopes were not invented then), and a silver pencil-case of heroic proportions, thus quieting me.'

After an existence of over a century in Westminster the asylum was removed to a fine old Jacobean house at Beddington, near Croydon. Here the children attend the parish church, and the old organists and psalmody teachers are but memories of a time long past.

VII

SOME WELL-KNOWN COMPOSERS

IT is interesting to notice that many of our finest hymn-tunes are the work of composers who have not distinguished themselves in other branches of composition. With two exceptions, none of the great composers have written hymn-tunes, for the simple reason that they have not been acquainted with the form in which these compositions are set. Mendelssohn, when appealed to by an enterprising compiler for a new long metre tune, wrote in his usual courteous manner, enclosing an organ piece, and saying, 'I was sorry I could not write exactly what you desired me to do, but I do not know what a "long measure psalm-tune" means, and there is nobody . . . to whom I could apply for an explanation. Excuse me, therefore, if you receive something else than what you wished.' Hackett was more successful when he applied to him for a tune for his *National Psalmist*

(1839), but the tune the great composer wrote ('Leipsic') never passed into general use.

There are, however, two notable exceptions. It is well known that the Wesleys and Handel were contemporaneous, but in what way or under what circumstances they may have been brought into contact with each other is not at present known. Some of Handel's oratorios were produced at Covent Garden Theatre, the proprietor of which was a man named Rich. His wife came under the influence of Charles Wesley, and the great hymn-writer became a frequent visitor at their house. Here he met J. F. Lampe and Dr. Pepusch, both distinguished musicians of the time, and it is quite possible that he may have met Handel under the same roof. But whatever the circumstances may have been, the fact remains that at least three of Wesley's hymns were submitted to Handel, who wrote original tunes for them. These tunes were entirely lost sight of till 1826, when Samuel Wesley, son of the poet, discovered in the FitzWilliam Museum at Cambridge the original manuscript. In a letter dated September 14, 1826, S. Wesley, writing to his wife from Cambridge, says, 'I have already copied six¹ famous fine hymn-tunes from Handel's own manu-

¹ Probably an error, as only three are known.

script, and what is uncommonly fortunate, they are all set to my father's own words, so that my dear father's poetry must have highly delighted Handel.'

Three of these tunes were soon after published in folio form. They are set to the hymns commencing :

	ORIGINAL TITLE	NOW KNOWN AS
' Rejoice, the Lord is } King '	' The Resurrection '	' Gopsal '
' Sinners, obey the } gospel word '	' The Invitation '	' Cannons '
' O love divine, how } sweet thou art '	' Desiring to love '	' Fitzwilliam '

They subsequently appeared in several collections, and ' Gopsal ' is still in use. It is so called from Gopsal, near Atherstone, formerly the residence of Charles Jennens, who wrote the *libretto* of the *Messiah*. The other two tunes are rarely used now, but ' Cannons,' though omitted in the new *M.*, appears in *H. A. M. E.* Some few years ago they were reproduced in the original form in the music leaflets issued by Dr. Stephenson's Children's Home, and they are all to be found in Dr. Mann's *Church of England Hymnal*.

The other great composer who has contributed to our psalmody is Haydn. During his residence in London in 1794 he was applied to by the Rev. W. Tattersall to contribute to a collection which the latter was issuing, and

the great composer consented to the extent of four tunes, which, however, seem to be more suitable for the slow movements of quartettes than for congregational singing. Haydn was not only a contributor to this work, but his name figures amongst the list of subscribers, this being probably the only example of one of the great masters occupying such a position. What became of his copy of the work? It is said that Tattersall rewarded Haydn by giving him a parrot, which was afterwards sold for a large sum of money.

Many English composers of the first rank have turned their attention to hymn-tunes. The two sons of Charles Wesley, the hymnist, are well known for their musical abilities. Samuel ('old Sam,' as he is generally known) was born in 1766. There is in the British Museum an interesting book with the inscription, 'S. Wesley's first music-book,' from which he learnt his notes. It contains a variety of pieces, apparently in the boy's own writing, including the well-known chants in D by Battishill and in E \flat by Robinson. There is also a piece for the 'organ with trumpets,' with the direction, 'Pull out all the trumpets you have on the organ.'

Sam always seems to have had a great affection and reverence for his father's poetry,

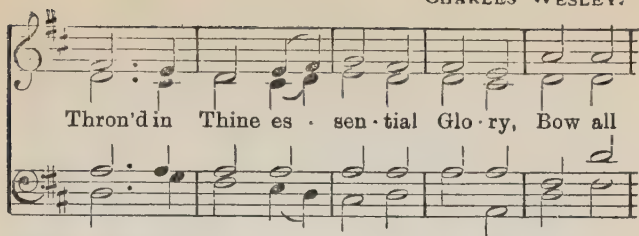
and in 1828 he published (at his own expense), at the Wesleyan Conference Office in City Road, a set of *Original Hymn-Tunes, adapted to every metre in the Collection of the Rev. John Wesley*. One of these tunes was afterwards adapted as a short metre, and is now in general use under the name 'Bethlehem'; the rest, thirty-seven in number, never passed into use. He also composed some tunes for the *Psalmist*, the first part of which appeared in 1837, the year of his death.

He and his elder brother, Charles, will always be remembered as two of the most remarkable musical prodigies of the eighteenth century. For some years the two brothers held subscription concerts at their father's house at No. 1, Chesterfield Street, Marylebone, the site of which is now occupied by a public-house. Full details of these concerts are preserved amongst the Wesley MSS. in the British Museum, and form very interesting reading. The list of subscribers includes many distinguished people of the period, amongst them being the Lord Mayor of London and several bishops and earls. The house must have been a large one to have a room capable of containing upwards of fifty people, to say nothing of two organs and a band. The two boys played organ

duets and other pieces, while the band supplied overtures and symphonies. John Wesley was present on two occasions, not so much from choice as through a desire to please his nephews. He says, 'I spent an agreeable hour at a concert of my nephews. But I was a little out of my element amongst lords and ladies. I love plain music and plain company best.' One of the violin-players at these concerts was Alexander Reinagle, the uncle of the composer of the well-known C.M. tune 'St. Peter.' The nephew, who was also called Alexander, was organist of St. Peter's-in-the-East, Oxford, which gives its name to the tune.

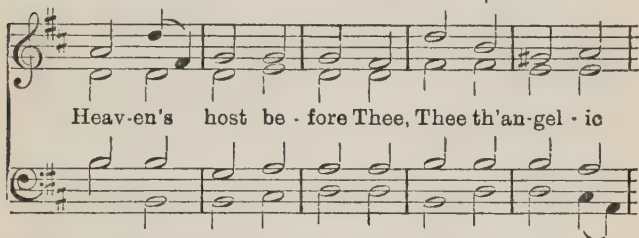
Charles Wesley never achieved distinction in after life like his younger brother. He reached a certain degree of excellence, but for various reasons his powers were never fully developed. He was organist for many years at St. Marylebone, near Baker Street and also held other London appointments. He composed a large number of hymn-tunes, six of which he published while still living at the old home in Chesterfield Street. One of these was written at the special request of Lady Huntingdon ; while another is a remarkably fine tune, though it is unfortunately set to an unusual metre.

CHARLES WESLEY.



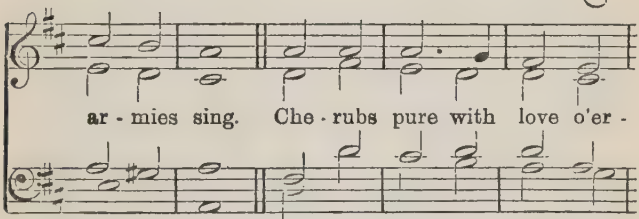
Thron'd in Thine es - sen - tial Glo - ry, Bow all

The first system of the hymn, featuring a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are "Thron'd in Thine es - sen - tial Glo - ry, Bow all".



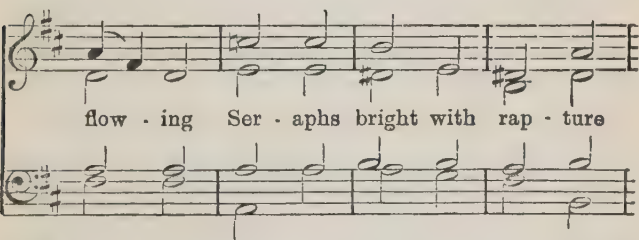
Heav - en's host be - fore Thee, Thee th'an - gel - ic

The second system of the hymn, continuing the melody and accompaniment. The lyrics are "Heav - en's host be - fore Thee, Thee th'an - gel - ic".



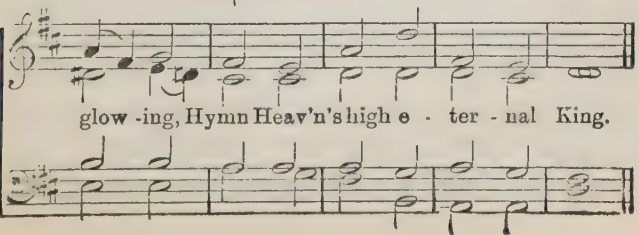
ar - mies sing. Che - rubs pure with love o'er -

The third system of the hymn, continuing the melody and accompaniment. The lyrics are "ar - mies sing. Che - rubs pure with love o'er -".



flow - ing Ser - aphs bright with rap - ture

The fourth system of the hymn, continuing the melody and accompaniment. The lyrics are "flow - ing Ser - aphs bright with rap - ture".



glow - ing, Hymn Heav'n's high e - ter - nal King.

The fifth system of the hymn, concluding the melody and accompaniment. The lyrics are "glow - ing, Hymn Heav'n's high e - ter - nal King."

In 1821 he was invited by the authorities at the Methodist Book-Room to edit a new edition of John Wesley's *Sacred Harmony*. The preface to this (which is not Charles Wesley's work) points out that 'the rage for new tunes . . . and the eagerness with which every collection was bought up and introduced, deluged the Connexion with base, dissonant, unscientific, and tasteless compositions.'

Wesley performed his duty as editor with great care, omitting some unworthy tunes and adding a figured bass throughout. To many of the tunes he prefixed the composer's name, and also inserted one of his own, named 'Mourners,' which has found a place in the new Methodist tune-book (559).

Neither of the Wesleys fulfilled the promise of their earlier years, and the same may be said of William Crotch, who was born nine years after the younger Wesley. He exhibited remarkable talent when young, and musicians of the time saw promise of a great career ; but at the present day he is almost forgotten. He composed an oratorio, *Palestine*, was Professor of Music at Oxford, and, what is more to our purpose, he edited a collection of tunes (1836). His introduction is interesting. He extols the old psalm-tunes, and reluctantly

inserts some more modern ones, such as 'Irish,' 'Abridge,' 'Mount Ephraim,' and 'Hanover,' as the most favourable specimens of a bad style, 'having slurs, passing notes and appoggiaturas, generally in triple time, with two or three notes to each syllable ; but they are favourites, and if played rather slower than others they are tolerable.' He also confesses that he has not been very particular about the words, and ends up with a hint to the organist to play the first and last verses with the full organ except the trumpet stop.

In a footnote to 'Hanover' he says (after using it as a 10^s and 11^s): 'With the slightest alterations and the use of slurs this tune might be used in the long metre, but the abundant use of slurs constitutes the worst style of psalmody.' Crotch's own tunes are rarely heard now, but there is one in *H. A. M. E.* (No. 2).

Crotch's predecessors in the chair of music at Oxford were the Hayes, father and son. William Hayes, the father, was organist successively at St. Mary's, Shrewsbury, Worcester Cathedral, and Magdalen College, Oxford. For the college use he composed music to *Sixteen Psalms from Mr. Merrick's New Version*, from which we get 'Hereford' (*H. A.*

M. E. 331), which he says is to be played 'on the swelling organ'; 'Psalm cxviii.' (*H. A. M. E.* 158); and the more widely known 'Magdalen College' (*M.* 353, called 'Kingston'—*P. M. H.* 333, *C. H.* 501), originally set to the 122nd Psalm, 'The festal morn, my God, is come.' The version usually sung is slightly different from the original, which is correctly reproduced in *H. A. M. E.* (155).

Philip Hayes, the son, succeeded his father at Magdalen College. He also published settings of *Sixteen Psalms from Mr. Merrick's Version*, one of which has come to light in *H. A. M. E.* (540). In size he was one of the largest men in England, but his musical talents led an unkind critic to say that 'his extreme corpulency will be longer remembered than his abilities, of which he has left no example that we can recollect worthy to be recorded.'

The musical talents of the two young Wesleys brought them into contact with many of the leading musicians of the period, all of whom are referred to in the Rev. Charles Wesley's account of his sons. Some of these, in addition to their greater works, also turned their attention to psalmody, while others are known only by their hymn-tunes. Foremost

amongst the latter is the Rev. Martin Madan, whose work in connexion with sacred music was widespread and lasting. His celebrated setting of the rooth Psalm, 'Before Jehovah's awful throne,' is still sung, and scarcely any tune-book of the present day omits such fine old melodies as 'Carlisle' and 'Moscow,' which, though not by Madan, first appeared in his tune-book.

Madan, who was cousin to the poet Cowper, was a young lawyer of considerable wealth. One day he was at a coffee-house in London with some companions, who, hearing that John Wesley was preaching close at hand, sent Madan to hear him in order that he might mimic the great preacher on his return. But Madan returned in a very different frame of mind from what had been anticipated, for on being asked if he had 'taken off the old Methodist,' he replied, 'No, gentlemen, but he has taken me off.' Soon after he left the law for the Church, and, having been ordained, he soon became one of the most popular preachers in London. His attractive manners, commanding presence, and, above all, his wealth and influence, gained him a large following, in spite of his Methodist tendencies. He was also a man of great musical talent, and seems to have acted the part of 'musical

adviser ' to John Wesley, who readily availed himself of his help ; and in the *Sacred Melody* (1765) there is a tune of Madan's called ' Hotham ' (*M.* 106), which obtained a great popularity. It is named after Sir Charles Hotham, a friend of the Wesleys, and patron of the two young Wesley prodigies, to whom he promised the gift of an organ, though death prevented him from carrying out his promise. ' Hotham ' was the recognized tune to ' Jesu, lover of my soul,' till the appearance of Dykes' ' Hollingside ' in 1861. When Madan wrote it he was minister at the chapel of the Lock Hospital, and under his auspices oratorios were frequently performed there. He made it a rule to commence with a hymn-tune, while another was frequently introduced in the course of the performance. The following advertisement gives interesting particulars about these concerts, and also throws light on a reference in John Wesley's *Journal*, where he says (under date February 13, 1765), ' I heard *Ruth*, an oratorio, performed at Mr. Madan's chapel. The sense was admirable throughout ; and much of the poetry not contemptible. This, joined with exquisite music, might possibly make an impression even upon rich and honourable sinners.'

‘FOR THE BENEFIT OF THE CHARITY

‘At the Lock Hospital Chapel, near Hyde Park Corner, on Wednesday next, 13th inst., a new Oratorio called *Ruth*. Part the First set to music by Mr. Avison, Parts 2 and 3 by Mr. Giardini. To begin at 11.30. Galleries half-a-guinea, bottom of the Chapel 5s.’

In 1769 Madan produced his *Collection of Psalms and Hymn-Tunes, never published before*. This last remark was scarcely correct, as both ‘Hotham’ and ‘Helmsley’ had previously appeared; but another well-known tune here makes its first appearance as ‘A Hymn to the Trinity,’ now usually known as ‘Moscow.’ The composer, F. Giardini, who wrote several other tunes for the collection, was a renowned musician and violinist of the time. When a young man he was given to introducing his own *cadenzas* into the works of others for the sake of display. One evening he did this in a work by Jomelli, who happened to be on the platform. The composer waited patiently till Giardini had finished his *extempore*, when he promptly gave him a sound box on the ear. Giardini used to say afterwards that it was the best lesson from a great master he had ever had,

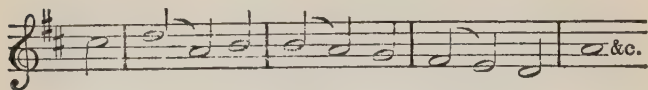
Although he received large sums of money for his services, he was frequently 'hard up.' On one occasion Mr. Madan said to him, 'How is it, Giardini, that though your fees are so high you are always poor?' 'My dear sir,' answered the musician, 'I candidly confess to you that I never in my life had five guineas in my pocket, but I was in a fever till they were gone!' It was this trait in Giardini's character that gave us 'Moscow.' He was in great straits at the time Madan conceived the idea of issuing a tune-book, but was too proud to accept a monetary gift, so Madan got over the difficulty by paying him a large sum of money for contributing a few hymn-tunes to his new work: Thus we owe this fine tune to the spendthrift habits of an eighteenth-century violinist. Giardini afterwards went to live at Moscow (hence the name of the tune), where he died in 1796.

Many of the best composers and artists were attracted to the Rev. Charles Wesley's house in Marylebone by the wonderful musical talent of his sons, and amongst these was Jonathan Battishill. On one of these visits Battishill picked up a volume of Wesley's *Sacred Poems*, and was so struck with their musical possibilities that he borrowed the volume and took it away with him. The result of this

was that about 1780 he issued a publication called *Twelve Hymns, the words by the Rev. Mr. Charles Wesley, M.A. . . . set to Musick by Mr. Jonathan Battishill*. One of these tunes, originally set to 'Jesus, Lord, we look to Thee,' has been much altered and abridged by various editors, and it now appears as a modern '4-line 7^s' in several modern hymnals as 'Battishill.' The *Bristol Tune-Book* contains two fine chants by this composer, one of which has already been referred to (see p. 176).

'Montgomery' is one of those elastic tunes that can be fitted to almost any four-line metre of eight or more syllables, and this feature, together with its graceful melody, has given it a lasting popularity. Nowadays it is always ascribed to John Stanley, but there is no proof that he wrote it, nor has it been found amongst his works. As, however, Stanley was essentially a church musician, and held the offices of organist at the Temple Church and St. Andrew's, Holborn, for upwards of fifty years without a break, it is very likely that Seeley, when publishing his *Devotional Harmony* (1806), acted correctly in giving Stanley as the composer of 'Bloomsbury,' which is Seeley's name for the tune. It has been traced back to 1762, when it appears in a book of tunes for the Magdalen Chapel, edited by

Thomas Call, the organist. For upwards of sixty years after its appearance the first line was printed thus :



The Rev. R. Harrison, in Part II. of his *Sacred Harmony*, gave the tune its present name, possibly from some association with that place when acting as dissenting minister at Shrewsbury.

John Stanley was one of the remarkable men of the eighteenth century. Although he became blind through an accident when only two years old, he grew up to be one of the greatest organists of his time. He was also master of the King's band, and an excellent fiddle-player. He performed an extraordinary feat at a rendering of one of Handel's *Te Deums*, when, finding the organ was a semitone too sharp for the other instruments, he promptly transposed the whole piece. His accomplishments were not confined to music, for he was an excellent player at skittles and whist, the cards for the latter game being slightly punctured in the corners. His organ performances at the Temple Church were a great attraction, and Handel is said to have gone frequently to hear him play.

With the exception of Dr. Arnold, Callcott, and Horsley, who are referred to elsewhere, we meet no other prominent musicians who have contributed anything to our psalmody till past the middle of the nineteenth century. Then we find that Sterndale Bennett contributed a tune to Maurice's *Choral Harmony* called 'Russell Place' (*M.* 26, *B.* 168). This was in 1853, when the great composer was nearing the zenith of his career; and during the next few years he wrote some more tunes for various hymnals, a few of which will be found in *W. A. T. B.* His first tune, 'Boolcote,' was written in 1839 for Hackett's *National Psalmody*.

Bennett was Professor of Music at Cambridge, and he was succeeded by Sir G. A. Macfarren, who made a few contributions to psalmody (most of which are in the *Hymnary*), and one at least (No. 70) deserves to be heard more frequently, both on account of its original rhythm and beautiful melody. An awkward interval in it is avoided in the version published in Miss Mundella's *Day School Hymn-Book*, where it is called 'Luffenham.' The rhythm shows a striking and original departure from that usually adapted for a L.M. It forms an admirable setting for Holmes's hymn, 'O love divine, that stooped to share.'

LUFFENHAM.

G. A. MACFARREN.

O Love di-vine, that stoop'd to share Our

sharp-est pang, our bitter-est tear,

On Thee we cast . . . each earth-born

care: We smile at pain while Thou art near.

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Two of the organists of St. Paul's Cathedral during the nineteenth century, Goss and

Stainer, will ever occupy a prominent position in musical history on account of their services to church music, and both of them rendered great service to psalmody by their compositions and by editorial work. John Goss was born in 1800 at Fareham, Hants, his father being organist of the parish church there. Soon after the latter had moved to Poole, in Dorsetshire, to take up a similar position, young Goss entered the Chapel Royal as a chorister, and in 1812 we find his name recorded as a subscriber to Lamport's *Twenty-four Original Psalm-Tunes*, one of which, 'Daventry,' was a great favourite for many years (*C. T. B.* 61). After leaving the Chapel Royal he tried his hand at secular music, and composed an opera, *The Sergeant's Wife*, which enjoyed the extraordinary run of over one hundred nights. On becoming organist at St. Luke's, Chelsea, he devoted himself entirely to church music, with the exception of a few glees. He had not been long at St. Luke's when he made an effort to improve the congregational singing by compiling a tune-book for the psalms and hymns used there, and this resulted in his issuing, in 1826, the first volume of his *Parochial Psalmody*. This contained some original tunes, of which 'Waterstock' is still in use. Three other volumes of this work were

issued, containing a variety of sacred music, both vocal and instrumental. About 1838 he edited the musical edition of Caesar Malan's *Hymns of Redemption*. In 1838 Goss was appointed organist of St. Paul's, where he remained till 1872, retiring shortly after he had received the honour of knighthood from Queen Victoria.

During his long tenure of office a great change came over the hymn-music of the Church of England, and between the years 1850 and 1860 several tune-books were issued, with a view to raising the standard of congregational psalmody. One of the early reformers in this direction was the Rev. W. Mercer, who in 1854 issued his *Church Psalter and Hymn-Book*. Goss was the musical editor, but contributed no original tunes to the first edition, which was made up of German chorales and the old psalm-tunes. This work had an extensive circulation, and Goss wrote some tunes for subsequent editions. He also contributed to the first (1854) and subsequent editions of Maurice's *Choral Harmony*. 'Bevan' appeared in the first edition. His fine tune to 'Praise, my soul, the King of heaven' first appeared in Brown-Borthwick's *Supplemental Tune-Book*, 1869.

The services at St. Paul's were very different

in former days from what they are now, as the economic theories of the Dean and Chapter deprived Goss of the resources needful for a large and competent choir. This must have been a great trial to him, for a more thorough and conscientious church musician never lived. One example of this is seen in the fact that he delayed the completion of his anthem, 'O Saviour of the world,' for some weeks, until he could satisfy himself as to the most suitable chord for a certain word. Two notable individuals were associated with him at St. Paul's, one being Sydney Smith, the well-known clerical wit, and the other a Miss Hackett, of pious memory, who spent her life and her resources in the improvement both of the music and of the position of the choristers. The story of her noble work has been most ably told by Mr. J. S. Bumpus.

In the *Musical Times* for 1901 Dr. Hopkins has given some interesting reminiscences.

'Goss had not long been installed before he discovered that the organ stood in need of the addition of a few useful stops, so he took the opportunity, after one of the week-day services, of asking the Canon whether these desirable alterations might be made. "Mr. Goss," solemnly replied Sydney Smith, "what a strange set of creatures you organists are!

First you want the 'bull' stop, then you want the 'tom-tit' stop; in fact, you are like a jaded old cab-horse, always longing for another stop!"

'In the Psalms,' continues Dr. Hopkins, 'whenever there occurred any reference to storms and tempest, the organ used to give forth a deep roll, to the great delight of good Miss Hackett, who would look up at the instrument with a smile of intense satisfaction. On one occasion, when the psalms had been unusually full of references to atmospheric disturbances, and the organ had been demonstrative to an unusual degree, this good lady's face had been beaming almost incessantly. After the service Sydney Smith accosted the organist with this profound remark: "Mr. Goss, I don't know whether you have ever observed this remarkable phenomenon: whenever your organ 'thunders,' Miss Hackett's face 'lightens'!"'

While Goss was at St. Paul's he had as assistant George Cooper, who was succeeded in that office by his son in 1843. George Cooper the second was also organist of the Chapel Royal, and in his earlier life held similar appointments at the London churches of St. Agnes and St. Sepulchre, by each of which names the one tune he contributed to

our collections is known. Although composed in 1836, 'St. Sepulchre,' as it is more generally known, does not seem to have appeared in print till the publication of an edition of *Chope's Tune-Book* in 1862.

Goss was succeeded by John Stainer, whose services to church music will ever cause him to be held in honoured remembrance. The son of a London schoolmaster, he started his musical life as a chorister at St. Paul's, but his early home influences also tended to develop his inborn taste for music. In his father's house there was a small chamber organ, and shortly before his death he drew a picture of himself in a neat little frock playing this instrument, with one leg firmly planted on the ground and the other pumping away for dear life at the bellows. This picture—one of a series begun by him in 1901, but, alas! never finished—was reproduced in the *Musical Times* for May, 1901. Whilst at St. Paul's he received organ-lessons from George Cooper, through whose influence he obtained, at the age of fifteen, his first organistship at St. Benet's and St. Paul's, in Upper Thames Street, and this appointment is commemorated in the names of his tunes 'St. Benedict's' and 'St. Paul's' in the *Church Hymnary*. It seems that he still made occasional appearances

at St. Paul's, as he sang solos there till he was over sixteen, the result being that when he left he had, as he says, 'no more voice than a crow.'

Tourists who have walked or cycled through Worcestershire will remember a quiet little country town called Tenbury, beautifully situated on the River Teme, about six or seven miles south-east of Ludlow; and doubtless a fine pile of buildings, situated on lofty ground nearly two miles out of the town, will have especially attracted their attention. This is St. Michael's College, founded in 1854 through the munificence of the Rev. Sir F. A. Gore Ouseley, Bart., for the study and advancement of church music. The beautiful chapel connected therewith was meant to be for the use of the public, and it was with the object of getting a suitable organist that Ouseley went to London in 1857 to see if Goss or Cooper could recommend him one. Going up to the organ-loft of St. Paul's, he found neither organist nor deputy at the instrument, but discovered young Stainer coping successfully with an old-fashioned and somewhat difficult score. Ouseley's mind was soon made up, and after hearing the youngster again they came to terms, and Stainer left London for a time to take up a position

which proved thoroughly congenial to his tastes.

The appearance of such a youthful organist seems to have caused some little commotion among the officials at St. Michael's; but Stainer was made to get on with all kinds of people, even musicians, and his abilities were speedily recognized—so that when, after two years at Tenbury, he was appointed organist of Magdalen College, Oxford, his departure was universally regretted.

While at Oxford he not only took a prominent part in the musical life of the university, but also found time to read for an arts degree, for which purpose he went into residence at St. Edmund's Hall, and was successful in taking his B.A. in 1864, as well as graduating Mus. Doc. the year after. In 1872 came the event of his life, when he was invited by the Dean and Chapter of St. Paul's to become organist of the Cathedral where he had spent so many years as chorister. Here the reformation in the choral service which his predecessor had long desired, and for which the good Miss Hackett had striven unceasingly, was carried to a triumphant issue through his indomitable perseverance. He remained here for sixteen years, when failing eyesight and a natural desire for a less

strenuous life led him to resign his position and take up his residence at Oxford, being knighted by Queen Victoria shortly before leaving London.

In the following year (1889) he succeeded his old friend Ouseley as Professor of Music at Oxford, and this post, combined with that of Inspector of Music under the Board of Education, which he held from 1882 till his death, kept him always busily occupied. Early in 1901 he started with Lady Stainer for a Continental tour in the best of health, but the end came all too suddenly, and he died at Verona on Palm Sunday, March 31.

Stainer's contributions to psalmody are both extensive and important. He was also an earnest student of the subject, and his tunes reflect this in being modelled rather after the fashion of the older psalm-tunes than the somewhat chromatic melodies so prevalent a few years ago. The consequence is that they are eminently fitted for congregational singing, and few composers are so well represented as he is in modern hymnals. He wrote original tunes for at least ten of the principal tune-books, besides many for special purposes ; while he contributed tunes specially written for the young to a dozen collections designed for children's use. A

lifelong friend of his says, in reference to tunes of this class : ' As I look back on the early life of John Stainer, I can now see what an inspiration its influence gave him for such tunes as his settings of " There's a Friend for little children," " The saints of God," " Jesu, gentlest Saviour," and many others of deep religious feeling. His life was a pure, devoted, and consistent one, whose aim from boyhood to manhood was to elevate music.'

It is not surprising to find that one who could write so beautifully for the young was very fond of children, and of the many tunes he wrote for them perhaps there is none so exquisitely simple and perfect as his ' Evening Prayer,' which he wrote for the *Church Hymnary*.

EVENING PRAYER.

STAINER.

Je - sus, ten - der Shep - herd, hear me;

Bless Thy lit - tle lamb to - night; Thro' the darkness

be Thou near me; Watch my sleep till morning light.

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'In Memoriam' (*H. A. M. D.* 337, *M.* 871) was written during a meeting of the *H. A. & M.* committee for the 1875 edition at the Langham Hotel, London. They were unable to find a tune for this hymn ('There's a Friend for little children') that seemed suitable to all present, so Sir Henry Baker, the chairman, suggested that Stainer should retire to the adjoining room (Sir Henry's bedroom) and see what he could do. The result was the tune under notice, which was

at once adopted by the committee. It rivals in popularity the appropriate tune, 'Eden Grove' (*P. M. H.* 920), composed by Samuel Smith, organist of the parish church, Windsor, which appeared in a small collection of original tunes printed for private circulation in 1865.

Stainer's chief work in this line was done in connexion with the *Church Hymnary*, of which he was the musical editor. This book was the outcome of an effort to provide the various sections of the Scotch Church with a common hymnal. Up to the middle of the nineteenth century hymn-singing was almost unknown in Scotland, and the musical part of the services was confined to the metrical versions and paraphrases of the Psalms and other portions of the Bible. Soon after the disruption the various sections prepared different hymnals for their own use, and in 1890 the three books in use were :

The *Presbyterian Hymnal*, for the United Presbyterian Church.

The *Scottish Hymnal*, for the Church of Scotland.

The *Free Church Hymn Book*, for the Free Church.

In 1891 negotiations were opened with a view to co-operation, a representative committee was appointed, and after a long series

of deliberations, extending over nearly seven years, during which time the committee was augmented by representatives from the Irish Presbyterian Church, the new book received the sanction of the churches, and was issued under the title of the *Church Hymnary* (1898).

The musical sub-committee seem to have been in no doubt as to the most suitable man for the post of editor, and invited Sir John Stainer to undertake the task. This could not be otherwise than congenial to one who had devoted such attention to psalmody in all its branches, and he not only accepted the position, but also carried the work to a successful issue. All the same, future generations of Scotchmen may be mildly surprised that there was no one among their countrymen worthy of being asked to edit the national collection of sacred song, or even capable of contributing any original tunes.

Stainer contributed fifteen new tunes to this work, and there are thirty-one others specially written for the book by various composers. He apparently laid down two standard rules in his treatment of the tunes of others, and adhered to them as far as possible—viz. not to interfere with the harmonies of recent composers, and always

to harmonize old melodies in accordance with the spirit of the times to which they belong.

In addition to the tunes he contributed to standard hymnals, Stainer wrote a great number for special occasions, such as church festivals and flower services. His tune 'Rex Regum' (M. 975), was written under the following circumstances, which I give in the words of the Rev. H. Burton, D.D., of Hoylake.

'In the celebration of the Queen's Jubilee, in 1887, Dr. Stephenson requested me to write a Jubilee Ode, which was set to music by Sir John Stainer, and sung at a Children's Home Festival in the Royal Albert Hall, London. After the Festival Sir John wrote me, "I was very much delighted with your words, and can only regret that they will cease to be 'current coin' in a few months' time. If you like the music I wrote, would it be possible to write a few verses of a patriotic hymn to the tune, leaving out the recitatives, &c. I admire the bold rhythm of your first verse, and venture to suggest that if that portion of the music were wedded to another set of words both might live a little longer than this year." This led me to write the hymn "O King of kings," so in

this case the words were set to the music, and not the music to the words.'

Stainer inserted in his *Crucifixion* five hymns, with tunes, so that the congregation could take part in the rendering, and two of these, 'All for Jesus' and 'Cross of Jesus,' have been introduced into various collections, while a third would doubtless pass into general use but for its unusual metre (8.7.8.8.7). It is, however, an excellent tune to Pastor Monod's beautiful hymn, 'Oh the bitter shame and sorrow.' Stainer's tunes were all collected and published in one volume in 1900. It was ever a pleasure to him to know that so many of his tunes were in general use; and on one occasion, when addressing some brother musicians, he expressed his deep appreciation of the results of his work in the following words: 'I was one Sunday walking at some seaside place, and on turning a corner I heard a number of Sunday-school children singing a tune I had composed. I thought to myself, "I want no higher reward than this for all my work." I can only tell you that I would not exchange it for the very finest monument in Westminster Abbey.'

All of us who have passed through the mill of examinations know how anxiously we have waited for the announcement of the

results, and so we can the more readily enter into the feelings experienced by two youngsters on a certain day in July, 1856, whilst waiting to hear the result of the Mendelssohn scholarship. It was the first contest for this important prize, although nearly nine years had elapsed since its initiation shortly after the great composer's death ; and after a severe competition it was announced that two of the candidates, the youngest and the oldest, were so nearly equal that they had to go through another ordeal. The youngest was Arthur Sullivan, who in the end proved victorious over his older rival, Joseph Barnby.

Both these boys had passed through the best and most successful training-school for English church musicians, for Barnby had been a chorister in York Minster, while Sullivan was one of the children of the Chapel Royal at the time he won the scholarship. His father was bandmaster at the Royal Military College, Sandhurst, and the boy's early aptitude for music was such that by the time he was eight years old he had learned to play almost every wind instrument in the band. It was at this age, also, that he composed his first piece, ' By the waters of Babylon ' ; and soon afterwards his father, anxious not to force his musical talent, sent

him to a private school till he was twelve years of age, when at his own urgent request, he tried for and obtained admittance into the choir of the Chapel Royal.

Sullivan was fortunate in his teachers. The master of the boys, the Rev. Thomas Helmore, one of the greatest authorities on plain-song melodies, was at this time engaged on his harmonized edition of the *Hymnal Noted*, which is one of the best collections of these ancient tunes, and he is said to have received assistance in this work from his young pupil. At the Royal Academy Sullivan had as his teacher of harmony Sir John Goss, whose anthems afforded him some of the most beautiful examples of part-writing he could have, while Sterndale Bennett directed his piano studies.

The Mendelssohn scholarship gave Sullivan the opportunity of spending three years at Leipzig. On his return to England he decided to go in entirely for composition. He said, 'I was ready to undertake everything that came in my way. Symphonic overtures, ballets, anthems, hymn-tunes, part-songs, and eventually comic and light operas—nothing came amiss to me;' and he not only undertook all these, and more besides, but he excelled in each of them—

and the reason of his success is not far to seek, for he was essentially a master of melody, with a genius for orchestration. We have here to deal only with his hymn-tunes, nearly all of which, together with his anthems, belong to the earlier part of his career. He obtained by competition the post of organist at St. Michael's, Chester Square, in 1861; and six years later he moved to St. Peter's, where he stayed till 1871. His earliest tune was the setting of 'The Homeland,' published in *Good Words* in 1867. His first important contribution of tunes was made to the *Hymnary* in 1872; while two years later he acted as editor of *Church Hymns*, for which he wrote twenty-six new tunes, besides some adaptations. In 1882 he contributed a setting of 'Courage, brother, do not stumble,' to *Good Words*, and the last tune he composed was written by command for the Queen's Diamond Jubilee, in 1897. The distinguishing features of Sullivan's tunes are their solid diatonic harmonies, and the easy-flowing melodiousness of the different parts. Thus they are eminently fitted for congregational use, and a considerable number of them find a place in most modern hymnals.

The work of E. J. Hopkins deserves more than a passing notice, for during the whole

of his long and active life his one aim was to elevate and purify church music. Born in 1818, he became a chorister in the Chapel Royal, and at the age of sixteen he was appointed organist of Mitcham Church. This appointment was the result of a competition between several applicants, and when the committee found that the successful candidate was a boy of sixteen and not yet in coat-tails they hesitated. A message from Turle reassured them. 'Tell them,' said the Westminster organist—'tell them, with my compliments, that if they fear to trust Hopkins to accompany chants and hymns at Mitcham Church, Mr. Turle does not hesitate to trust him to play services and anthems at Westminster Abbey.'

After four years at Mitcham Hopkins held two appointments in London, and in 1843 was elected organist of the Temple Church, where he remained for fifty-five years. During the whole of this long period he devoted himself with rare earnestness to his work, and held a prominent position amongst church organists, not only as a master of the art of extemporization, but also as a composer and choir-trainer. The thoroughness of his work is seen to perfection in the numerous hymn-tunes he wrote, many of which are

in the front rank of modern compositions of this class. His popular tunes, 'St. Hugh' and 'St. Raphael,' were written for *Chope's Congregational Tune-Book* (1862); while 'Ellers' first appeared in Brown-Borthwick's *Supplemental Tune-Book* (1869). It was originally written for unison singing with varied harmonies, and in this form is very effective. Hopkins wrote the harmonized edition for the appendix to the *Bradford Tune-Book*, and the dignity of the melody was well brought out by the simple harmonies, which form a striking contrast to the crude version in the *M. T. B.* and *W. A. T. B.*

In 1867 Hopkins issued his first tune-book, *The Temple Choral Service-Book*. This contains several fine original tunes, but the prevailing taste for 'arrangements' led him to introduce some specimens, notably his version of Mendelssohn's first 'Song without Words,' which has unfortunately been perpetuated in *M. T. B.* (No. 132).

Hopkins also edited *Church Praise* for the Presbyterian Church of England, the *Free Church of Scotland Hymn Book* and the *Hymnal* of the Presbyterian Church of Canada, besides other less important works. Since his death, which took place in 1901, his tunes have been collected in one volume, and form a most

interesting study. Many of them are founded on the old church modes, whereby a dignity and breadth of treatment is secured without in any way detracting from their melodiousness. It is unfortunate that many of his best tunes are written to hymns of very unusual metre; but apart from these, his settings of 'Nearer, my God, to thee,' 'The sands of time are sinking,' 'Brightest and best of the sons of the morning,' and his tunes 'St. Elwyn,' 'Caritas,' together with several tunes of D.C.M., are worth a place in any hymnal.

It is not surprising to find that one of the most celebrated of conductors hails from Yorkshire, and it was in the capital of that county that Joseph Barnby was born in 1838. After serving as chorister in the Minster for some years, he went to London and entered the Royal Academy of Music. His chief organ appointments were at St. Andrew's, Wells Street, and St. Anne's, Soho; and at each of these places he succeeded in raising the musical services to a high degree of perfection. After nearly twenty years' experience as a church organist and choirmaster, he was appointed Director of Music at Eton College, whither he went in 1875. In 1892 he resigned this position to become the Principal of the newly established Guildhall School of Music,

which post he retained till his death four years later.

His first collection of hymn-tunes was published in 1869, and the second in 1883, while many of them had also been published separately as leaflets previous to being brought into book form. In the preface to the first series he warmly defends the form he has adopted in his tunes, maintaining that nineteenth-century tunes should be written in the idiom of the present day. This had special reference to the movement then going on for writing all modern tunes in the style and spirit of the sixteenth century, and he ends up by the well-pointed remark that he has 'elected to imitate the old writers in their independent method of working, rather than in their works.'

Between the issue of these two collections Barnby edited the *Hymnary* (1872), for which he wrote many of his finest tunes. It is interesting to remember that the popular 'Holy Trinity' and 'St. Hilda,' besides a few others less known, were written for unison singing, 'which accounts for the somewhat instrumental nature of the harmonies.' His pathetic setting of Faber's hymn, 'I was wandering and weary,' has been sung with great effect at various mission

services. 'Eton' (*B.* 421) and 'St. Philip' (the well-known setting of Bishop How's hymn, 'For all the saints') were composed in 1868 for the *Sarum Hymnal*, a fine collection of tunes and hymns formed primarily for use in the diocese of Salisbury.

Two more composers remain to be noticed : Samuel Sebastian Wesley, who was perhaps the greatest writer of church music in the nineteenth century ; and Henry Smart, who excelled in all branches of composition. S. S. Wesley was a son of 'old Sam' Wesley, and held the position of organist at four different cathedrals—Hereford, Exeter, Winchester, and Gloucester. He left Exeter to go to Leeds parish church, where he was organist for seven years before going to Winchester. One of the first hymn-tunes he wrote was 'Harewood' (*H. A. M. D.* 239), a fine melody which deserves to be much better known. It was written at Exeter, and appeared in Hackett's *National Psalmody*. His great tune-writing period was at Winchester, where he wrote the ever-popular 'Aurelia.' This came into prominence in 1872, when it was chosen to be sung at the thanksgiving service at St. Paul's for the recovery of the Prince of Wales, to words specially written by the Rev. S. J. Stone.

His chief work in connexion with psalmody was the editing of the *European Psalmist*, of which the following account is given in the *Musical Times* for July, 1900 :

‘ To the Gloucester period belongs the publication of the *European Psalmist*, which appeared in 1872. This work was on the stocks for at least twenty-one years ! Writing to a possible subscriber on May 2, 1854, Wesley said, “ Between four and five hundred pages have been engraved these three years.” It is therefore no wonder that, in the long period of the preparation of the *European Psalmist*, some of the original subscribers to the work had departed to a sphere whereunto their copies could not be dispatched. Upon his attention being called to a stray minim on the margin of one of the proof-sheets, Wesley said : “ I don’t know what it means, unless it is because the thing has been so long in hand that the proofs have begun to sprout.” ’

In spite of the time taken over the preparation of the *European Psalmist*, it was not a success, and is now rarely heard of.

It is interesting to note that the finest hymn-tunes of the last fifty years have been written by musicians who have excelled in organ-playing, and it is safe to say that no

finer work has appeared in this direction than the contributions of Henry Smart. His connexion with psalmody began at Blackburn, where he was appointed organist of the parish church in 1831. During his residence there a grand musical festival took place to celebrate the tercentenary of the Reformation. Smart wrote an anthem for the occasion, which was performed on October 4, 1835; and at the same festival his hymn-tune 'Lancashire' was sung for the first time. The anthem was published by subscription (one of the subscribers being S. S. Wesley), but the hymn-tune was copied out by Smart himself in some manuscript books belonging to the choir. This tune has escaped the tinkering of editors, and appears to-day in most collections just as Smart wrote it seventy years ago. It soon became popular in Blackburn, and was printed on single sheets for use at a Nonconformist gathering towards the end of 1835; but all attempts to locate one of these leaflets have hitherto failed.

After Smart left Blackburn he seems to have thought nothing more about 'Lancashire' or any other of his hymn-tunes for some years. He took up his abode in London, and after being organist at St. Philip's, Regent

Street (now pulled down), for four years, he went to St. Luke's, Old Street, where he stayed twenty years (1844-64). In 1865 he was requested by the trustees of St. Pancras Church to play the organ there, and this post he held till his death in 1879. For the last fourteen years of his life he was quite blind. He composed many of his best hymn-tunes during the sixties, twenty of them being written for *Psalms and Hymns for Divine Worship*, a book designed for use among the English Presbyterians. He contributed to the second edition of *H. A. & M.*, 1868, in which his ever-popular 'Pilgrims' first appeared, and also to the *Hymnary*, in 1872.

Smart always aimed at a high level in writing his hymn-tunes, and he has never descended to commonplace harmonies or trivial melodies for the sake of writing a popular tune. 'Lancashire' and 'Regent Square' will always rank amongst the finest examples of English psalmody. Many excellent stories are told of Smart and his dealings with his fellow men, but we have only room for the following anecdote about 'Miles Lane,' so excellently told by Mr. Edwards :

'In his early days it was the custom for an

organist to play a few interludic chords between each verse of a hymn. A certain grumbler in the congregation adversely criticized his accompaniments to the service. Smart said nothing, but waited his opportunity. It came when the tune "Miles Lane" was given out. He started it in the usual key, B \flat . All went well at the first verse, and everybody seemed prepared to "make a joyful noise." But in the interlude between verses one and two, the organist modulated, very cleverly and almost imperceptibly, into the key of B, one semitone higher; between verses two and three the key became changed to C, when it was found that the high notes on "Crown Him" did not come with their former facility; between verses three and four the pitch was again raised one semitone, and so on, until those high notes must have joined the company of "the lost chord." At all events, the organist effectually silenced his complaining critic.'

VIII

A CHAT ABOUT 'OLD METHODIST TUNES'

OLD prejudices die hard, and in psalmody no illusion is harder to dispel than the mistaken idea that the tunes which are understood by the above title in any way represent the hymn-tunes of the early Methodists. I have pointed out the distinguishing features of their music in Chapter V, whereas the tunes under notice belong to no particular section of the Church, but are to be found in tune-books of the Church of England, Baptists, Methodists, Independents, and even Roman Catholics during a period of some seventy years from about 1780, while the period of production may be reckoned from 1780 to 1830. Much has been said for and against their use, and a certain percentage of humour has been discovered in the peculiar repetitions they involve; but the fact remains that for years they dominated the musical services in various parts of the country, and were undoubtedly heard far more frequently in

dissenting places of worship than in the Anglican Church, simply from the fact that the conservatism of that body kept hymns out of general use in their midst till nearly the middle of the nineteenth century, and confined the singing to the old metrical versions of the Psalms. It is true that there were exceptions in many places, and a number of hymn-books were compiled by different editors, but their use was chiefly confined to the church for which they were prepared. The use of these tunes is at the present day confined entirely to Methodist churches and to mission halls of various denominations ; but the vigour with which they are sung, and the delight of the old folks—and for the matter of that the young ones too—when the organ or band strikes up one of the well-known strains, combine to show that their existence is by no means terminated, and that they still hold their own, even when alternated with the finest compositions of modern writers.

Speaking generally, these tunes are the productions of town and village choirmasters, chiefly uneducated men both musically and otherwise, but possessing in many instances a fine gift of melody. Some of them were content with manuscript copies of their

tunes—for example, 'Diadem' was not printed until nearly half a century after it was composed; but others were more ambitious, and published their tunes, sometimes at their own expense, but more frequently by subscription. The principal publisher of this class of tunes was James Peck, and the number of tune-books that appear in his catalogues is almost incredible. In some instances he has published them at his own risk. There was nearly always a keen competition amongst the country choirs as to who should possess the latest and best tunes. Enthusiasm over the production of a new tune would run high, and it was no uncommon thing for a choir to send a deputation to another chapel in order to report on some new favourite. It is said that on one occasion two emissaries went to a chapel two miles off to hear and report on a new tune that aroused much excitement, and they were so charmed with it that they whistled it all the way back for fear of forgetting it. Another enthusiast is recorded to have diligently practised a new tune on his flute till he found himself wellnigh perfect, and one Sunday afternoon he set out for chapel, flute in hand, to teach the new production to his choir. On the way he tootled two or

three bars now and then to ensure perfection, and was going gaily along, unheeding of his way, when his foot caught against a stone, and the collapse that ensued sent the air completely out of his head. The choir had to be content with a very ordinary tune that afternoon. We are naturally reminded of the story of the vicar's daughter, who was responsible for the training of the village choir. One Sunday she had been at much pains to teach the boys a new tune for the following Sabbath, and meeting one of them—a farmer's lad—on the following Saturday, she asked him if he remembered the new tune for the next day. 'Oh yes, mum,' said he, 'I should just think I do; I've been skeering crows with it all the week.'

Out of the great army of composers of these old tunes there are a certain number whose names have been preserved, and concerning some of whom we are able to offer information that has never yet appeared in print. It will be best to deal with them as far as possible in chronological order, and the first is Edmund Harwood, who was born at Hoddesdon, near Blackburn, in 1707. Handloom weaving was the staple trade of the district, and at that time young Harwood followed this occupation, and also sang in

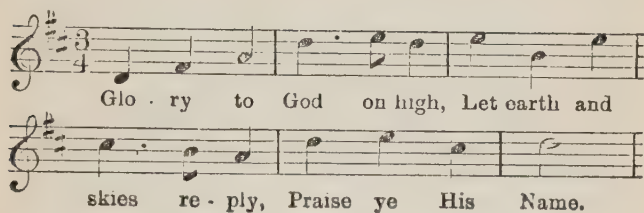
the choir in the Higher Chapel, as it was called, at Darwen. He then went to Liverpool, and took to music as a profession, being also an alto singer at St. Peter's. The following legend is told of one of Harwood's best-known settings. On one occasion he and a friend named A. Reed went up to London to have a look round. When they were about to return home they found they were at the end of their resources, so Harwood resolved to turn his musical talents to account. Finding a book of poetry in the sitting-room, he took it up, and, turning over the leaves, found Pope's Ode, which he promptly set to music, and, taking his MS. to a publisher, sold the copyright for £40. Whatever may have been the circumstances attending the birth of 'Vital Spark,' there is no doubt it achieved a remarkable popularity, for a long time exceeded only by Madan's 'Before Jehovah's awful throne,' usually known as 'Denmark.' Harwood issued two books of tunes, the first being published in London about 1777, and the second at Chester a year before his death, which took place in 1787. The former volume contained 'Vital Spark,' and several tunes named after places in or near Liverpool. In the second volume will be found the tunes now known

as 'St. Peter's' and 'Grosvenor' (*M.* 471), the latter being originally called 'Christmas Hymn.'

Nearly every one about Hoddesdon was called Harwood in those days, and it is a somewhat difficult task for a stranger (or, indeed, a descendant) to disentangle this particular branch of the family from the rest, unless one inquires for 'Harrud as used to sing wi' his sister Molly.' Molly became a renowned singer, and was a prima donna at the great Handel Festival of 1784 in Westminster Abbey. Occasionally, when she used to visit her Darwen relatives, they got her to sing for them; and then there would be great times at the Higher Chapel, for the whole countryside would get to know the news and come to hear Molly, whilst those who could not get inside the building waited patiently outside in blest anticipation. Two singers who had come to help on one of these great occasions found themselves squeezed in just in front of a euphonium player, with the great bell mouth of the instrument staring in their faces. 'Eh, lad,' said one of them, "'twill be no good our singing adown that tunnel; it's like a red robin twittering in a thunderstorm.'

Little is known of Benjamin Milgrove,

save that he was for some time organist at Lady Huntingdon's chapel in Bath. Before the organ was put in he acted as precentor. Many of his tunes, such as 'Hart's' and 'Harwich,' were written in duet form, with lines to be sung alternately by men and women, who used to occupy different sides of the chapels in olden times. 'Bermondsey' and 'Mount Ephraim' (*M.* 19, app.) had a long run of popularity. The former, which began thus,



was in great demand in the early days of missionary meetings. Those who have read Falkner's fine story, 'The Nebuly Coat,' will remember how the bells of Cullerne Church were playing this tune when the tower gave way and buried Lord Blandamer in the ruins.

The popular tune 'Ashley,' to 'Salvation, O the joyful sound,' has always been ascribed to Martin Madan. It is not, however, to be found in any tune-book that he had to do with, and from what is known at present it

is impossible to connect him with it. The tune appears in the first volume of the *Gospel Magazine*, 1774, where it is simply called 'A hymn.' It is also found under the name 'Ramsgate' in Isaac Smith's *Collection of Tunes*, which, though undated, is usually put down to 1770. In both of these works the tune is anonymous, nor does it seem to have become generally popular till after its appearance in *C. W.*, where also it is without any composer's name.

Lancastrians who live in the south-east part of the county treasure to this day the memory of James Leach, who was born in 1762 at the little village of Wardle, near Rochdale. Instrumental music flourished in many villages in those days, and Wardle was no exception to the rule. It is recorded that 'players on the fiddle and clarionet, flute blowers, horseleg and serpent wrosters, players on the brass trumpet and singers,' used to meet regularly for practice, and many of the players belonged to the little Wesleyan meeting-house, of which body Leach was afterwards a member. Leach's father used to perform on the fiddle, and the youngster frequently accompanied his father to the meetings. On one occasion he was discovered gravely beating time to the efforts of his

seniors. 'Why, Layche,' said some one to his father, 'yon kid must ha' music barn in him.' 'He may have,' was Leach's reply; 'he yeawls [howls] keen enough at times.'

The conductor of the band was a local celebrity known as 'owd Isaac,' and he took the boy under his care, with the result that it was not long before the pupil excelled the master, and became singularly proficient, both in the violin and in composition. He composed his first tune, 'Pastoral,' at the age of eighteen, but it was not published till nearly twenty years after. Hitherto he had been somewhat diffident of his own powers, but the hymn-tunes that he now began to compose became so popular that his name and fame spread far and wide. Early in 1788 John Wesley preached at Wardle, and after the service he inquired what the tunes were that the people had been singing, as they seemed strange to him. Leach's uncle, a well-known and prominent Methodist, at once brought the young composer forward and introduced him to the venerable old preacher, then in his eighty-fifth year, and Wesley spoke words of appreciation and encouragement which Leach never forgot.

Shortly after this he abandoned his trade of weaver and went to settle in Rochdale

as a professor of music. His departure was made the occasion of a special 'sing' in the village, and only Leach's tunes were given. It was a great day for all, and when the congregation had gone and Leach was collecting his music, he found his old teacher sitting quietly in his place with tears rolling down his cheeks. He had had to yield pride of place at last; and so the two musicians parted, the younger going out to seek his fortune, whilst the old man waited patiently in his native village for the last summons, which came within the year.

Soon after Leach got to Rochdale he published his first book of tunes, chiefly through the kind liberality of a friend, James Hamilton. The early editions of this *New Sett of Hymns and Psalm-Tunes* contained a preface which is now very scarce—in fact, no copy is known to exist. It is dated June 29, 1789, and in it he tells the origin of the work in the following words:

'The truth of the matter is this. Having had a turn for music from my infancy, I have employed my leisure hours in cultivating the same. A few years ago I composed a few tunes, and without the least design of their being made public, being at the time ignorant of the rules of composition. These

few tunes accordingly got handed about, and were introduced into many public congregations, insomuch that I was called upon from all quarters for copies, so that I found myself under the disagreeable necessity of denying many requests of that kind. For, having a family to maintain with my hand labour, I had already spent more time than I could well spare ; but a friend of mine, knowing my importunities of that kind, and wishing the tunes to be more generally known, advised me by all means to compose a few more to some select pieces, and let a number of them be struck off, as the price would be small, so that such as wished to have them might procure them at a small expence ; and therefore I now submit them to the judgement of the public—I mean such as understand music.'

After spending five years in Rochdale, during part of which time he acted as leader of the choir at Union Street Methodist Chapel, he went to live with his family in Salford, and here in 1797 he issued a *Second Sett of Hymns and Psalm-Tunes*. In the preface he made a fine onslaught on editors of tune-books who have such a partiality for altering the compositions of others.

'In my first work I requested that no one

would attempt the altering my tunes, but let them run just as they are. In this, my request has been in the general complied with ; I have heard of very few who have pretended to improve them. In the general we may say of music menders what is vulgarly said of tinkers, in attempting to repair one hole they make two. Pedantry in every department is ridiculous, and full as much in music as in any other science, and often proves injurious to the original composer. It may be called a sort of piratical murder, and it would be exceeding well if the legislature were to appoint that such a one should never appear in public but with a cap or mitre on his head, marked with this label, "Assassin" ; for surely he is guilty of a two-fold assassination—even the music, and the character of the author.'

After a while Leach went to reside at Manchester, but still kept up his teaching connexion at Rochdale ; and one day, while he was going thither, the coach upset and he was killed on the spot. This took place in the year 1798, and by this time his tunes had attained such wide-spread popularity that some of them appeared in an American tune-book, published at Albany shortly before his death, though he was never cognisant

of the fact ; indeed, it has only just been brought to light. For many years afterwards some of Leach's tunes were to be found in nearly all tune-books, and though they are not widely known now on account of the old-fashioned turns and slurs, a few of them, such as ' Peru ' (*M. App.* 12), ' Mount Pleasant ' (*P. M. H.* 1076), and ' Townhead ' (*C. T. B.* 127), are still sung heartily in places, while the noble minor tune, ' Egypt,' is worthy of a place in any book. This last tune was carved over the grave of the composer in Union Street Cemetery, Rochdale, but time and weather had done their work, and when looking for it in 1903 I found the tune almost illegible, and the grave itself hard to discover. Soon after this the choir of Leach's old chapel took the matter up, and to their lasting credit collected funds from various sources, with the result that in July, 1904, a handsome new monument was unveiled to Leach, the ceremony being performed by one of his descendants. The secretary of the fund has recorded that he obtained the first shilling ' from a chap out of Wardle with clogs on.'

A handsome edition of Leach's tunes was issued in 1888 by Messrs. Curwen, with interesting prefaces by Messrs. Butterworth

and Newbigging. In 1894 I was talking to W. T. Best, a decided purist in church music, about Leach's tunes, and he was full of praise for them, and said he had both old and new editions of the tunes, which he very much prized. Shortly after this, and not long before his death, he was good enough to present me with these two books, Curwen's edition being one, in which I found the inscription, 'From Edwin Waugh to W. T. Best, with kind regards and hearty good wishes, June 1887.'

John Randall was Professor of Music at Cambridge, and also organist at King's College and Trinity College. He seems to have had an uneventful career, and wrote nothing of importance. Grove's *Dictionary* remarks that his name is preserved in England by two double chants, but he also wrote several hymn-tunes, one of which, 'Cambridge New,' takes its place among the most popular of old Methodist tunes. It is included in Randall's collection (1794), but appeared in print at least eight years before in the sixth edition of a *Collection of Psalm-Tunes* by Stephen Addington. This was the standard book for use with Dr. Watts's *Psalms and Hymns*, and passed through several editions, till it was superseded in 1805 by Dr. Miller's

collection. Addington was leader of the choir at the Independent chapel at Market Harborough.

It is rather odd to find a German contributing one of the most popular of these old tunes, but Anton Radiger's 'Praise' (see p. 314) has had a highly successful career. It was rather unkind of the editor of *M.* to put it in such an outlandish key as D \flat . Fancy an old Methodist tune being hidden away in five flats! Another tune of Radiger's will be found in *C. T. B.* (51).

To Isaac Tucker belongs the credit of having composed a tune that in its day had scarcely any rival in popularity. In fact, the two tunes that were essential to the successful sale of any barrel-organ in years gone by were his tune 'Devizes' and the 'Old rooth.' It was originally set to Watts's hymn, 'How strong Thine arm is, mighty God,' and appeared in his *Sacred Music* about 1806. Tucker was a Wiltshire man, and lived at Westbury Leigh, which gives its name to another popular tune of his now heard no longer. He was precentor of the Baptist church in the village, but not being a church member no record seems to have been preserved of him.

The recent improvements in the centre of

Birmingham have swept away many an old landmark, and amongst them may be noted the disappearance of King Street, a narrow turning out of New Street on the south side. Here there used to be, early in the nineteenth century, a tall brick building, originally built for a theatre, but afterwards used as a chapel by Lady Huntingdon's Connexion. John Moreton was the leader of the singing at this chapel for several years, his residence being at 6, Summer Lane. He published a tune-book for the use of the chapel, called *Sacred Melody*, containing fifty original tunes, and amongst these was 'Eglon' (*C. T. B.* 133). Moreton's tunes were held in high esteem in the Midlands for many years, and he seems to have found hymn-tune writing more profitable than many of his fellow psalmodists.

One of these, the Rev. D. E. Ford, a Congregational minister living at Lymington, in Hampshire, after issuing seven sets of original psalm-tunes, complains that 'psalmody is the most unprofitable of musical labours,' so he took to writing hymns instead; but this was worse than ever, for he only sold four copies in one year. Ford's tunes remained popular for some time, but they are now practically forgotten. He also wrote a book on the elements of music, of which John Curwen observes that

it was by no means 'music made easy.' Ford's best achievement was a song, 'The Negro Slave,' dedicated to Wilberforce, which, coming as it did when the slave question had become prominent, attained a long and widespread popularity.

The Nottingham district has produced at least two contributors of these tunes. W. Matthews was born at Ilkeston, in Derbyshire, where he spent his early life, and subsequently went to live in Greyhound Street, Nottingham. He was a stocking-maker by trade, but devoted a deal of time to music, and became a successful choirmaster and teacher. His anthems were very popular in country choirs, and some of his hymn-tunes, such as 'Tranquillity' (*P. M. H.* 1066, *M. App.* 14) and 'Madrid' (*M. App.* 37), are still popular. There is an interesting touch of history in the former name. About 1811 the Luddite riots broke out in and about Nottingham, caused chiefly by the introduction of machinery amongst the stocking-workers. Matthews seems to have taken a prominent part on the side of law and order, and when at last peace was restored he celebrated the occasion by composing a tune to commemorate the welcome period of tranquillity after the disturbances. In his later years Matthews gave up his

old trade, and became a music-seller in Houndsgate.

John Newton, also a Nottingham man, published several tunes, but only one of them, 'Sovereignty' (*M. App.* 39, *P. M. H.* 237), with its rolling bass in the last two lines, has survived to the present day. Little is now known of him, except that he was choirmaster in one of the Methodist chapels in his native town.

The tune 'Luton' (*P. M. H.* 243), or 'Newhaven' (*W. T. B.* 2), has been ascribed to the Rev. George Burder. Born in London in 1752, he was brought up to the business of an engraver. After being associated with the followers of George Whitefield for a time, he entered the ministry, and became pastor of a Congregational church in Lancaster. During his ministry here he used to visit other places, and became well known in the north-west of England. He had his full share of adventure and persecution, and his services were often interrupted by noisy scoffers. On one occasion, when he was at Preston, the preaching-room happened to be over a cock-pit used for theatrical purposes, and both minister and players had engagements in their respective quarters on the same evening. The singing upstairs interfered with the proper perform-

ance of the play, which was *Romeo and Juliet*, and the congregation were considerably startled to see the Romeo of the evening enter hurriedly in full costume, with drawn sword in hand, and demand that the service should be stopped at once, for no one could hear what his Juliet was talking about ! Finally, he became so violent that the service had to be given up. The Church and the Stage do not come to such hand-to-hand conflict nowadays. From Lancaster Burder moved to Coventry, where he established the first Sunday school in the town (1785), and whilst there he issued a collection of hymns which was widely adopted by the Nonconformists. He spent the last thirty years of his life in London, and during this period he took an active part in the formation of the Religious Tract Society and the British and Foreign Bible Society, and also acted as secretary of the London Missionary Society.

One of the first scholars at Burder's Sunday school in Coventry was John Eagleton. The boy was very fond of music, possessed a good voice, and until it broke he was leader of the chapel choir. Then he became a local preacher amongst the Wesleyans, and in 1806, when he was twenty-one, he succeeded his father in the pastorate of a meeting-house

near Coventry. Afterwards this congregation became united with a Congregational church in Vicar Lane, Coventry, with Eagleton as pastor. His musical abilities were specially directed to improving the music in his church, and for the use of his choir and people he published in 1816 a set of original tunes called *Sacred Harmony*, and one of these, named 'Justification' (*P. M. H.* 1061, *M. App.* 10), is still in use. He afterwards held pastorates at Birmingham and Huddersfield.

Portsmouth next claims our attention, and from this district we have two musicians, each of whom issued a book of psalm-tunes. We know little of Gabriel Davis of Portsea, save that he was for a time leader of the choir at a Baptist chapel there about 1800, in which year he published *Sacred Music*, containing forty-two tunes, amongst them being 'Monmouth' (*P. M. H.* 71, *M.* 59). The *P. M. H.* marks the tune as 'copyright, and inserted by permission'! One wonders how they communicated with the composer, who died eighty years ago. An enthusiast who was talking to me about the tunes in the new Methodist tune-book said, in reference to Mr. Wiseman's setting of Christina Rossetti's poem, 'None other Lamb,' that the composer had had a letter from Miss

Rossetti, thanking him 'for his sympathetic music.' As Miss Rossetti died in 1894, and the tune was not written till 1904, it is somewhat difficult to follow the sequence of events. A similar instance of confusion of dates and ideas occurred in New York. An edition of Jonson's 'Drink to me only with thine eyes,' set to the well-known melody ('Prospect'), had been published, and shortly afterwards the publishers received the following Yankee-like communication: 'Mr. Ben Jonson, New York. Dear Sir,—For five dollars I will include your song, "Drink to me only," in my new catalogue of phono. records.'

William Arnold was a shipwright in H.M. dockyard at Portsmouth. He lived in Nile Street, Landport, and was choirmaster at the Daniel Street Wesleyan Chapel. He composed many of his tunes while at work, and was accustomed to note them down with his carpenter's pencil on a piece of board. His well-known tune, 'Sarah,' was first 'pricked' in this way, and the piece of board containing it was long preserved by a friend of Arnold's. This friend—a Mr. Johnson—also helped Arnold in a practical manner in the publication of his tunes, which appeared in 1800 or a little later under the name of *Original Psalm and Hymn Tunes*, and of these

'Job,' 'Sarah,' and 'Josiah' had a long run of popularity. Much cheap fun was made out of poor 'Job' by the scoffers, on account of the break and repetition in the last line :

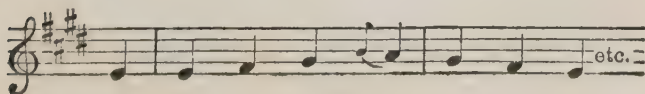
The great Arch-angel's trump shall sound, While twice ten
thous - and thun - ders roar, Tear up the
graves and cleave the ground, And make the
greedy, and make the greed - y sea re - store.

It will thus be seen that Arnold never meant the syllables in the last line (i.e. 'greedy') to be divided, and the stories told of the ludicrous results from so doing are entirely apocryphal.

'Josiah' was originally set to Wesley's hymn, 'Jesu, let Thy pitying eye,' and 'Sarah' was a remarkably fine setting of the solemn words, 'And am I born to die?' There are few tunes so dear to many old Methodists as these three melodies of Arnold's. Perhaps 'Job' is little more than a memory, but 'Sarah' (*P. M. H.* 1085, *M. App.* 21)

and 'Josiah' (*P. M. H.* 308, *M.* 542) have been given a new lease of life by being included in the tune-books recently issued for the various Methodist churches.

Zerubbabel Wyvill was a music teacher and organist at Maidenhead. He is spoken of as a man of excellent character, and was highly esteemed. He played the organ at the Episcopal chapel of SS. Mary and Andrew, and composed an anthem and some tunes for a festival service at Maidenhead in connexion with the general thanksgiving held on June 1, 1802. These tunes were unnamed at the time, but one of them afterwards became widely known under the name 'Eaton' (*M.* 706, *M. F. C. H.* 106, *P. M. H.* 393, *H. C.* 59). At one time it was by far the most popular '6-line 8^s' tune in general use (though it was originally a L.M. with the last two lines repeated); but of late years it has been rarely heard in the Anglican Church, and it is therefore very interesting to find it revived in the last (1904) edition of *Hymns A. & M.* There is a diversity of opinion in the various tune-books as to the first note of the tune, but Wyvill wrote it thus :



'Eaton' appears to be the old spelling of the more modern Eton.

Samuel Stanley was for a long time one of the leading figures in the musical life of Birmingham. He was an accomplished player on the violoncello, and performed at various towns in the Midlands about 1790 and onwards, while in 1792 he fulfilled an engagement at the Vauxhall Gardens, London. He also played at the Birmingham Festivals of 1799, 1802, and 1817, and his opinions on the correct performance of Handel's music were quoted authoritatively for many years after his death. At one period of his life he kept the Crown Tavern in Great Charles Street, but this does not seem to have interfered with his holding the appointment of leader of the singing in the Carr's Lane meeting-house. He afterwards took up a similar position at Ebenezer Chapel, in Steeplehouse Lane, and under his leadership the musical services at this place became renowned far and wide. He published two sets of tunes, the first being *Twenty-four Tunes in Four Parts* (c. 1796). Amongst these are 'Shirland,' 'Stonefield,' 'Warwick,' 'Simeon,' 'Wilton,' 'Calvary,' and 'Kent.' Many of these are still in use amongst the Methodists, and 'Calvary' is also in *H. C.* 195 and *H. A. M. E.* 415.

The second set contained nineteen tunes, none of them known at the present day, though 'Sutton Coldfield' and 'Star of Bethlehem' were formerly popular. Both these books were 'Printed for the author, Banbury Street, Birmingham,' but contain no publisher's name, and are now very scarce. After Stanley's death in 1822 his widow published a third book, containing twenty original tunes and eleven arrangements. From the title-page she seems to have been living at 31, Cannon Street, at the time. About 1828 a reprint was issued of all Stanley's tunes which had a large circulation and is still to be met with. A tablet erected to his memory may be seen on the wall of the school behind Ebenezer Chapel, and bears the following inscription :

'Sacred to the memory of Samuel Stanley, who for the space of thirty-four years conducted the singing of the congregation which now worships in Ebenezer Chapel. He departed this life on the 29th day of October, 1822, in the 55th year of his age, greatly respected by a large circle of friends, but by no one more than his surviving widow, who erects this monument as a feeble testimony of her regard to his memory.'

Several tune-books for use in the various

Birmingham churches and chapels were issued at intervals for some thirty years after Stanley's death, amongst them being one for the new Meeting-house (1835), containing many curious arrangements; Kempson's (c. 1848), which was designed for general use; and more especially Adam Wright's, which was issued in 1844 and had a large circulation. Wright was a professor of music, and also organist at Carr's Lane Chapel, where his book was in use for many years. It was called *Congregational Psalmody*, and contained one tune which has remained popular in many places to this day. This tune, 'Jerusalem,' (*P. M. H.* 544, *M. App.* 5), was composed by Smeon Grosvenor, organist of St. Thomas', Dudley, who included it in a book of original compositions which he published by subscription in 1842. Grosvenor was a pupil of Thomas Adams and Moscheles, and was not only an excellent organist, but a man of considerable musical ability.

It is not surprising to find that Sheffield has provided a goodly number of composers. One of the earliest is W. Mather, organist of St. Paul and St. James. From his residence in Norfolk Row (No. 11) he issued in 1806 a book called *Sacred Music*, containing twenty-six tunes and six anthems. Some of his tunes

had previously appeared in other publications, but as some of them were incorrectly printed he published this book, in order that any mistakes might be rectified. Two of these tunes, unnamed by Mather, but since called 'Attercliffe' (*M.* 795, *P. M. H.* 341) and 'Canada' (*M.* 359), have survived, but 'Attercliffe' has been completely spoilt by the editor of *M. T. B.* The version given in *P. M. H.* or *W. T. B.* is correct.

Robert Bennett was a Derbyshire man, being born at Bakewell in 1787. On his father removing to Cambridge young Bennett became a chorister at King's College, and on leaving the choir he took music-lessons from Dr. Clarke Whitfeld. In 1811 he was appointed organist of the parish church, Sheffield, and soon took a prominent part in the musical life of the town. He formed a close friendship with a Mr. William Sterndale after whom he named his son, who was afterwards destined to become one of the greatest of English musicians. Robert Bennett composed several hymn-tunes, one of them being 'Bennett's' or 'Hensbury' (*M.* 100 *P. M. H.* 1073). It is said that when the editor of the *M. T. B.* heard that this tune was by the father of Sterndale Bennett, he promptly included it in the book, instead of relegating

it to the appendix. This tune was known as 'Eastgate' in Scotland, and it got sadly ill-treated by one Scotch editor, who turned the alto of the second line into the melody, thus making a new tune of it.

One of the first Wesleyan ministers to distinguish himself in the musical line was the Rev. W. E. Miller, son of the celebrated Dr. Miller of Doncaster. He inherited his father's love of music, and was brought up to the profession, being a pupil first with his father and then under Cramer. He spent six years in India, and on his return to England settled in Sheffield as a professional musician. He was an excellent fiddle-player, and possessed a fine instrument, in reference to which we are told that when in India he heard that in the court of Tippoo Sahib there was a musician—a member of the Sultan's band—who had the use of a very fine violin. Accordingly he went to Seringapatam, and having been introduced to the Sultan, he so charmed him with his playing that Tippoo Sahib gave the coveted instrument to Miller.

When living in Sheffield he took to attending Norfolk Street Chapel, to which he had been attracted by the excellent singing, for which it was famous even in those remote times. He then commenced preaching, and also wrote

several hymns and tunes, the latter being specially composed for use at a great revival which took place in the Sheffield district about 1796. In 1799 he entered the Wesleyan ministry, and from this time he put his violin on one side and never touched it again. When stationed in Sheffield he frequently had to make long journeys into the country, and a difficulty arose owing to his objecting to use a horse when his divine Master had used an ass ; so minister and Wesleyan officials argued the point, with the result that the matter was compromised and a mule procured for Miller's use. This, however, did not turn out a very satisfactory arrangement, and although the young preacher had no difficulty with the animal, his superintendent, the Rev. W. Griffiths, had, the result being that on one occasion the animal stuck in the road, and would neither go forward nor backward, so the congregation was left without a minister that morning. This powerful argument entirely overcame Miller's scruples, and the 'circuit' horse was reinstated.

Miller's chief musical work was the editing of *David's Harp* (1805), which was the most important Methodist tune-book issued between 1789 and 1876. The preface to this book is very interesting, and gives us con-

siderable insight into the state of Methodist music at the time. The writer commences by referring to *Harmonia Sacra* (published by John Wesley about twenty years before), and states that the melodies are unclassical, and the harmonies often incorrect. He continues :

‘It is to be lamented that lately, among the Methodists, a light, indecorous style of Music has frequently been introduced, diametrically opposed to the genuine tones of sacred harmony. Many persons, destitute of scientific knowledge and merely possessing a good ear, think themselves qualified to compose hymns, and have them performed in their chapels ; but these compositions expose their authors to ridicule by the frivolity and indecency of their music. A number of these effusions have lately been brought over from America. From all these considerations the Methodist body have thought it absolutely necessary to publish a more correct and copious selection of proper music than has hitherto appeared, equally remote from the tasteless subtleties of dry harmonists as from the wild rhapsodies of modern pretenders.’

He concludes by saying that every effort has been put forward to make this the standard book for the Methodist Society.

It contains nearly three hundred tunes, including one hundred by Miller and his father, Dr. Miller, with others by Leach, Mather, Stanley, and other popular composers of the time. It is also interesting to find the following tunes introduced for the first time to Methodist choirs: 'Byzantium,' 'Adeste Fideles' (but here called 'the favourite Portuguese Hymn,' and set as a L.M.), the 'German Hymn' (as a L.M.), 'Sicilian Mariners,' and 'Cardiff' (C. 97). None of Miller's own tunes have survived.

There are some other Sheffield psalmodists of the early part of the nineteenth century who are now almost forgotten, but whose works all tend to show how keen has been the interest taken by Sheffield people in hymn-singing. Amongst these are T. Campbell, who published *The Bouquet* (1825), dedicated to the Rev. Adam Clarke, LL.D.; J. Barraclough, author of *Sacred Music* (1835), dedicated to the Rev. Richard Reece, President of the Wesleyan Conference; and G. Challoner, author of a *Book of Sacred Music* (1847). Out of all the tunes in these books only one has survived—viz. 'Sagina' (*M. App.* 38, *P. M. H.* 1104), by Campbell. This tune is very popular in the North of England and the Isle of Man, and has frequently been reprinted. Other

names given to it, such as 'Sagiora' and 'Margretta,' are incorrect.

W. J. White was a professor of music who lived at Watford, and subsequently at St. Albans. His enthusiasm for psalmody led him to go from place to place giving lessons to choirs and congregations, thereby considerably improving the singing in the various dissenting chapels in Hertfordshire. Between 1820 and 1830 he published several books of sacred melodies, from the first of which (*c.* 1820) we get 'Arabia' (*M.* 423, *P. M. H.* 574); whilst 'Sprowston' (*M.* App. 8, *P. M. H.* 1079) is to be found in the seventh set (*c.* 1830).

Thomas Jarman was born at Clipstone, a small village near the northern border of Northamptonshire. His father was a tailor, and he was brought up to the same trade; but his natural taste for music considerably interfered with his work, and he was frequently reduced to dire straits, from which only the extreme liberality of his publishers relieved him. He was a man of fine, commanding presence, but self-willed, and endowed with a considerable gift of irony, as choirs frequently found to their cost. He joined the choir of the Baptist chapel in his native village when quite a youth, and soon

became choirmaster. He adopted music as a profession (with occasional returns to his old trade), and was engaged as teacher of harmony and singing in many of the neighbouring villages. He was a successful choir-trainer, and the village choir festival held under his direction at Naseby (of battle celebrity), in 1837, was the talk of the district for long after. He spent some six or seven years at Leamington, during which time he enjoyed the friendship of C. Rider, a wealthy Methodist who did much for psalmody in Lancashire and elsewhere some fifty or sixty years ago.

Jarman published an enormous quantity of music, including over six hundred hymn-tunes, besides anthems, services, and similar pieces. His earlier books were published under the title of *Sacred Music*, and of these the first set, published about 1800, is now very scarce, the only copy at present known being in the Northampton reference library; but there is a reprint in the British Museum, dated 1821. This contains 'Nativity' (*M. App. 7*), a tune which Methodists not only sing, but sing with all their might and main, and feel all the better for it. It was originally set to—

Mortals, awake, with angels join,
And chant the solemn lay.

It is erroneously called 'Lyngham' in some publications. There is no need to mention his numerous other works, as they are now almost forgotten, with the exception of the *Northamptonshire Harmony* and the *Devotional Melodist*. Many of his anthems were very popular, and a correspondent at Wellingborough has called to mind a wonderfully effective rendering of a piece called 'Emancipat on,' written to celebrate the emancipation of the slaves. He says :

'How beautiful I thought it, as John Randall, one of our noted singers, gave out the recitative in sonorous tones, and then the united choirs of Cheese Lane, West End, and Salem flung themselves on the chorus :

Lo, Heaven at length has heard their cry,
This day shall chain and fetters fly.'

Amongst his many anthems written for special occasions there is one for the opening of the new Baptist chapel at Clipstone, and a Magnificat for Dr. Marsh's Episcopal chapel at Leamington.

Jarman lived to the good old age of eighty, and lies buried in the graveyard attached to his old chapel. His grave is marked by a stone bearing the following inscription :

Sweet son of song,
 Though humble was thy lot,
 Thy honoured memory
 Ne'er shall be forgot.

'Diadem' (*M. App. 4, C. T. B. 5*) is another of the old tunes that is still sung with great heartiness and fervour. The words of Perronet's hymn, 'All hail the power of Jesu's name,' have inspired many a composer since Shrubsole, whose well-known setting is simplicity itself compared to 'Coronation,' 'Diadem,' and others that are less known (see p. 165). This tune has its origin in a typical Lancashire village named Droylsden, about three miles east of Manchester. Fifty or sixty years ago the majority of the inhabitants divided their time between handloom weaving and hatmaking in the daytime and singing and practising their instruments in the evening in preparation for the next Sunday's services at the Wesleyan chapel. In 1837 the leader of the choir was a young musical enthusiast named James Ellor, then in his eighteenth year. Under his fostering care the services acquired a more than local reputation, and when anything special was on, singers and players and the common people generally came from far and near in order to have a thoroughly good time. Ellor was always on the look-out for something fresh,

and one day in 1838 he went into a neighbour's workshop, and, flourishing a piece of music-paper in his hand, called out, 'Look here, lads, what d'ye think o' this?' 'This' was a piece of new music, and so the men wiped their hands, and the old ones put on their glasses, and crowding round Ellor, promptly 'solfa'ed' the new tune over two or three times. 'That's good, lad,' said one, 'an' where d'ye get it from?' 'It's out of my own yed, an' it goes to "Crown Him Lord of all," an' we'll have it next anniversary,' said James, all in a breath.

Such was the birth of this famous tune, and as the anniversary drew near Ellor made copies of the various parts for the players. These took their copies away with them, and thus the tune got spread about, until within a very short time 'Diadem' became the leading feature at all anniversaries for miles round. It was originally written in 6-8 time, and the running passages were divided between the treble and tenor, and not treble and alto, as usually sung. Ellor subsequently gave up hatmaking, and got employment on the new railway then being constructed between Manchester and Godley Junction (now the G.C.R.). In 1843 he conducted his last anniversary, and shortly afterwards went to

America. Little is known of him during his later years, except that he worked for some time at his old occupation of hatmaking. For many years before his death he was nearly blind, and at last in 1899 the news came to his native village that he had quietly passed away in his eightieth year.

DIADEM.

All hail the power of Je - su's Name, Let

The first system of musical notation for the hymn 'DIADEM.' It consists of a treble and bass staff in 3/4 time, with a key signature of one flat (B-flat). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics 'All hail the power of Je - su's Name, Let' are written below the treble staff.

An-gels prostrate fall, Let An'-gels pros-trate fall ;

The second system of musical notation. The melody continues in the treble staff, and the bass staff continues the accompaniment. The lyrics 'An-gels prostrate fall, Let An'-gels pros-trate fall ;' are written below the treble staff.

Bring forth the roy - al di - a - dem And

The third system of musical notation. The melody continues in the treble staff, and the bass staff continues the accompaniment. The lyrics 'Bring forth the roy - al di - a - dem And' are written below the treble staff.

crown Him, crown Him,

crown Him,

crown Him, crown Him, crown Him, crown

crown Him, crown Him, And crown Him Lord of all.

. Him,

About the year 1820 John Howgate, of Manchester, published two books under the title of *Sacred Music*. In one of these, which is dedicated to the Rev. I. Blackburn, warden of the Collegiate Church, will be found 'Worsley' (*M. 364, P. M. H. 47*) and 'Trinity' (*P. M. H. 1080, W. T. B. 725*). The former is set to 'I'll praise my Maker while I've breath.' Howgate published his books by subscription, and showed his thanks to the subscribers by naming many of his tunes after them, whilst others are named after Manchester localities. Amongst the sub-

scribers' names is that of 'W. Lonsdale, organist, Bolton.' This worthy, familiarly known as 'Blind Billy,' not only composed several tunes, but was a noted character in his way. He was born at Brightmet, Bolton, in 1773, and, though blind, soon showed a great liking for music, and became proficient on several instruments. At the age of thirty-six he was appointed organist of Bolton parish church. The pay in connexion with this office was not excessive, so he had to resort to other means for providing the needful. On an old playbill we find him advertised to give a performance on the harmonicon, or musical glasses; also to give several airs on four instruments at once 'in an astounding manner,' and without any assistance whatever, the instruments being the fiddle, double drum, French horn, and triangle. These, however, were not the only attractions he offered, for he also undertook to give vocal imitations of the French horn and the bassoon. On one occasion he took part in a concert at Liverpool given solely by blind fiddlers. It is to be feared that Billy's remarkable attainments sometimes led him into bad company, with the result that, having imbibed too freely one Saturday evening, he had not quite recovered when the next day arrived, and in a fit of

absent-mindedness he treated the congregation at the parish church to a jig on the organ during divine service, for which offence he was promptly dismissed by Canon Slade. He died in 1833, and was buried in the parish churchyard. His tunes are not heard now, and the collection itself is very rare. One of them, 'Moab,' will be found in the *W. T. B.* (300).

Another Bolton composer has left a more fragrant memory behind him, for few men did so much in their way for music in general, and psalmody in particular, as John Fawcett. He was born at Wennington in North Lancashire, and brought up to the shoemaking trade, but soon gave this up for music. He was wholly self-taught, and owed his proficiency in the art entirely to his extraordinary diligence. He used to copy out and compare the various harmonies of hymn-tunes, and from these he proceeded to choruses and band pieces. He adopted and taught with great success the Lancashire sol-fa system, which in its day did so much for the advancement of singing in Lancashire and Yorkshire. Whilst living in Bolton he joined the militia, and played the clarionet in the band, becoming bandmaster in due time. From Bolton he went to Kendal, where he held the post of organist at three different places. Returning

to Bolton, he became organist at Bridge Street Wesleyan Chapel and Maudsley Street Congregational Church. He was in great request as a choir-trainer, going about from place to place for the purpose; but as he grew older he gave this up, and established music-meetings at his own house. He composed a great number of hymn-tunes, which were issued in book form under a variety of titles; and subsequently he issued a complete collection under the title of the *Voice of Devotion*. In the preface to this book he says, in reference to the tunes:

'When they become public property, I do hope that no improver will attempt to alter them. They are my productions, and I would not like to have them improved by any other man, however eminent he may think himself.'

Fawcett's tunes and anthems achieved a more than local celebrity, and some of them are still used at anniversaries and on other occasions. He died in 1867, and very interesting notices of him appeared in the Bolton papers at the time.

We must now go back to the south of England, and trace the career of one of the most celebrated of the composers of 'old Methodist tunes.' Thomas Clark was born

in Canterbury, and spent nearly the whole of his life in that city. He began composing and writing music before he could write his own name, and nothing gave him greater pleasure than to be taken by his father to sit in the singing-pew, where he used to watch with awe the efforts of a stout uncle of his to control a somewhat unruly serpent. On one occasion his father, who was himself musical, had occasion to go to London on business, and he took his son with him. Here an opportunity occurred for the boy to hear the *Messiah*, and he often used to tell his friends in after life of the extraordinary effect the music produced on him.

He was brought up, like Fawcett, to the shoemaking trade, in which business he remained for the greater part of his life. Nearly all his spare time, however, was given to music, and he became noted as a choir-trainer. Though he began to compose tunes at an early age, he kept his efforts in MS. for many years, until at last, in his twenty-eighth year, he issued his first *Sett of Psalm and Hymn Tunes* in 1805. Many of these tunes at once became popular, and two of them especially spread far and wide. These were 'Cranbrook' (*M. App.* 17, *P. M. H.* 1082), to 'Grace, 'tis a charming

sound,' and 'Burnham' (*M. App.* 25, *P. M. H.* 1087), to 'Ye virgin souls, arise.' 'Cranbrook' soon got across the Atlantic, and appeared in early American tune-books. It was also very popular with the Baptists and Congregationalists, both of whom had the hymn in their collections. In due time the Catholics got hold of it, and it appears in the *Catholic Choralist*, published in Dublin in 1842. Here it is in good company, for 'Shirland' precedes it and 'Falcon Street' is not far off. As Dr. Doddridge's hymns do not find a place in Catholic hymn-books, it was necessary in this particular instance to adapt 'Cranbrook' to other words.

Clark published other 'setts' of tunes at intervals, and in 1830 (or earlier) he issued the *Sacred Gleaner*, which was a standard collection of tunes for a long time with many congregations, and included the principal compositions of many of the composers already referred to. In the year 1837 the Sunday School Union issued their celebrated *Union Tune-Book*, which was for many years the standard book of psalmody amongst Nonconformists, and was to that generation what the *Bristol Tune-Book* is to the present. Clark was the musical editor of the *Union* book, and B. F. Flint, who at that time lived

at Canterbury, was associated with him in the work.

Clark was held in great repute all over the country, and the prefaces of many tune-books bear witness to the estimation in which he was held. For many years he was leader of the Wesleyan choir at Canterbury, and the old folks still remember the grand 'sings' they used to have, especially at funeral or memorial services, which were always held on Sunday evenings with a crowded chapel, there being no evening services at the churches in those days. As he grew older Clark was suspected of holding sceptical or Unitarian opinions (though he never joined that body), and this caused so much discussion that he reluctantly resigned his position amongst the Wesleys.

To the end of his life he was held in great esteem for his musical abilities, and one of the oldest members of the Cathedral choir told me only a short time ago how well he remembered the musical Sabbath evenings he and Clark used to have with their friends, when the old composer's tunes were always in great request. Clark died at his house in St. George's Street in 1859. One of his anthems, 'Daughter of Zion,' achieved an extraordinary popularity, and the crashing

chord at the end of the phrase 'chariots of war' is ever a joyful memory to those who have heard or sung it.

One of the most melodious 6-8^s tunes ever written is the popular 'Euphony.' True, it may not please those who have no mind for any but syllabic tunes, but it has pleased very many others, who prefer melody to stateliness. Henry Dennis was born at Tickenhill, in Derbyshire, and he entered the choir of the Baptist chapel at such an early age that he had to stand on the seat during the singing to allow of his voice getting over the pew front. He became a skilful violin player, and such was his eagerness to excel that when driving about from place to place in the course of business he would be continually exercising his fingers to keep them supple.

The melody of 'Euphony' came to him whilst he was engaged in a cricket match in 1843. It was first published in 1850, in a magazine called *The Soul's Welfare*, where it appeared as a L.M. tune to 'Sweet is the work, my God, my King,' the first two and the last lines being repeated. (These were the days of 'repeat' tunes.) It was originally called 'Euphonia,' the name being shortened to 'Euphony' by the composer himself. It

soon got about the country, and has reached such distant places as India, Australia, and South Africa. Dr. Punshon once said that if there was any tune he should like to sing in heaven it would be 'Euphony.' Custom changes in hymn-tunes as in everything else, and it may perhaps be difficult for those who did not hear this tune when at the height of its popularity to understand the absolute joy it was to our fathers and mothers to sing it.

Dennis spent the last forty years of his life at Hugglescote, in Leicestershire, living on an ancestral farm which had been in his mother's family over two hundred years. He did valuable work for the Baptist community there, and also wrote a number of tunes and other pieces, which were published by Novello & Co. and had a large sale. Nor was his good work confined to the church, for he served as a guardian of the poor for many years, and his position and influence made him respected by all parties and creeds. In spite of his Nonconformity he was somewhat of a Conservative in politics, and used to look back upon the old times of Protection as some of England's best and happiest days. He lived to an honoured old age, and when the news of his death was announced the

village band came and played softly in front of his house the beautiful tune that had made his name known ; whilst on his marble tombstone in the Baptist cemetery at Hugglescote his friends have carved a violin and an open scroll, on which are engraved the first two lines of ' Euphony.'

Yorkshire produced many hymn-tune composers in the early part of the nineteenth century, besides those already mentioned from the Sheffield district. Jennison of Malton, whose ' Daisy Hill ' (*P. M. H.* 1055) is still to be heard ; Emanuel Waton of Leeds, who, besides tunes and anthems, wrote and published an oratorio called *Babylon* ; John Greenwood, whose parochial election as organist of Leeds parish church caused no small stir in that town in 1821, and reads more like a Parliamentary election than a musical appointment ; and Boggett of Kippax —are only a few amongst the many who did much for psalmody in their day, and who are worth remembering if only on account of the pleasure they have given to others.

Greenwood was born at Sowerby Bridge in 1795. Having received lessons from Stopforth, organist of Halifax parish church, he became an organist at Keighley at the age of sixteen, and remained there till his election to

Leeds parish church. It was the custom in those days for the parishioners to elect their organist by popular vote in many places, and on this occasion all the township of Leeds took part, including the outlying districts, such as Headingley, Holbeck, and Armley. There were three candidates, and after a poll of three days the result was announced as follows :

Greenwood	..	..	..	2608
Hopkinson	..	..	..	1242
Theaker	..	..	..	239

Full and interesting particulars of this contest will be found in Spark's *Musical Reminiscences*. After nearly six years at Leeds he visited France, London, and America in turn, in each of which he remained about two years. At last he settled at Halifax, and became organist of the South Parade Methodist chapel. This post he relinquished on account of ill health two years before his death, which took place in 1837.

Greenwood's *Psalmody* was in great request for many years, and he also published a set of tunes called *Modulus Sanctus*, which Dr. S. S. Wesley used to examine with much interest when organist of Leeds parish church.

Richard Boggett was born at Kippax. He was a corn-miller by trade, though he

also turned his hand to farming. His taste for music soon brought him into notice, and, though self-taught, he became well known both for his playing and composing. He published his tunes under the name of *An Original Set of Psalm and Hymn Tunes*. Few of these are known outside his own district save two, 'Dawson's Adieu' and 'Eccles' (*M. App.* 24, *P. M. H.* 1027). The former was so called because it was set to the last words uttered by the famous Billy Dawson :

Let me in life and death
Thy steadfast truth declare.

'Eccles' is his best tune. It was originally set to 'How weak the thoughts and vain,' and this setting has been wisely preserved in *P. M. H.* Boggett used to say that the proudest moment of his life was when he heard Dr. S. S. Wesley play this tune at a festival in Brunswick Chapel, Leeds. The name was due to the following incident. Boggett was one day seated at his organ, when the Rev. A. Eccles Farrar came into his room and said, 'What are you doing, Richard?' 'Trying over a tune I've been making.' 'Why, can you make a tune?' said the minister. 'Let's hear it.' So he played the tune over. 'That's a fine tune

and it will live,' said Mr. Farrar. 'What are you going to call it?' 'I haven't thought about that yet.' 'Well, then,' was the reply, 'you had better call it "Eccles," after me.'

At that time there was a singer in Leeds parish church choir whose uncle knew Boggett well, and on one of his visits he got a copy of 'Eccles,' and gave it to his nephew, who showed it to Dean Hook, the vicar. He was so delighted with it that he invited the whole choir down to his house on purpose to hear them sing it, and provided a supper for their entertainment.

Boggett was choirmaster at the Wesleyan chapel at Kippax, and also took an active share in the various departments of church work. He died in 1879, and was interred in the village churchyard.

Note.—The two best collections of these tunes at present accessible are *The Centenary Tune-Book* (Methodist Publishing House, 2s. 6d.), and *The Old Tunes* (J. Curwen & Sons, 2 vols., 1s. each).

IX

THE NINETEENTH CENTURY

REFERENCE has already been made to the poor state of the singing in the ordinary town and country churches during the eighteenth century, and it is very doubtful if it was much better even in the cathedrals. It is unnecessary to dwell further on this subject, but it is only right to give due praise to the teachers of psalmody and societies of singers in various parts of the country who did their best to improve matters, but unfortunately without lasting success.

The effect produced by the hearty singing of the Methodists began in time to influence those who took an interest in, or had control of, the music in the Anglican Church, and it became evident to them that if any change was to be effected the old psalm-tunes would have to be superseded, and other tunes substituted more in accordance with the tastes of the time. The movement in this direction had been spreading for many years, and found its culminating point in Dr. Miller's *Psalms of*

David (1790) and *Arnold and Callcott's Psalms*, 1791.

Edward Miller was organist of the parish church at Doncaster for fifty-six years, being appointed in 1751, and retaining the post till his death in 1807. He was a man of great literary attainments, as well as considerable musical ability, and was therefore well qualified not only to express his opinions on the needs of church music, but also to put them to a practical test.

Miller was the son of a stone-mason, and was born at Norwich. He was brought up to his father's trade, but his love of music led him to desert the parental hearthstones, and he went to London, where he became a pupil of Dr. Burney. He played the German flute in Handel's orchestra, and had many a story to tell of the great composer's eccentricities. Handel never appreciated the interference of clergymen in musical matters in any shape or form. A minor canon of Gloucester Cathedral offered his services as a member of Handel's choir, and, being somewhat grudgingly accepted, he went a step further, and suggested he should sing a solo. The performance was a failure, and the singer was hissed off the stage. Handel's opportunity had come. 'Good-bye, my dear sir,' said he. 'I am

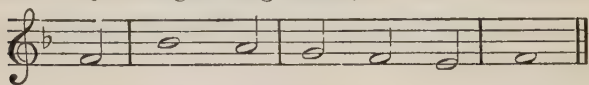
sorry, very sorry, for you ; but go back to your church in de country. God will forgive you for your bad singing ; dese wicked people in London, dey will not forgive you.'

Miller was appointed organist at Doncaster on the recommendation of Dr. Nares, organist of the Chapel Royal and composer of ' Westminster New ' in Riley's *Psalms and Hymns*, c. 1762 (where it is unnamed, and set to Psalm xxiii.).

As already stated, it was Miller's dissatisfaction with the state of church music that led him to publish his *Psalms of David*. The book was a great success, and the number of subscribers, from the King downwards, amounted to nearly five thousand. It was adopted in over one hundred churches, and even spread as far as the Isle of Man, where some enthusiastic Manxmen joined in a subscription to provide a barrel-organ to play Miller's tunes. George III still further marked his approval of the work by sending him a present of £25.

Only one of the old ' proper ' psalm-tunes is found in this collection, and at this time they had practically gone out of use. The tunes in use in our churches at the beginning of the nineteenth century were ' Burford,' ' St. Magnus,' ' St. Anne's,' ' St. James,'

'Bedford,' 'St. Mary's,' the mangled form of 'Tallis' Canon' known as 'Suffolk' (see p. 50), 'Surrey' or 'Carey's,' 'Bishopthorpe,' and a few others similar in style, the survivals of the many collections of the previous century. Miller wrote some original tunes for his book, of which a S.M. called 'Gallway,' beginning thus,



had a long run of popularity, while another, now generally known by its original name of 'Rockingham,' was destined to become one of the most popular tunes ever written. It takes its name from the Marquis of Rockingham, a patron and friend of Miller, and a well-known Whig statesman of the period, who was thrice Prime Minister. This tune has been altered and re-harmonized so many times that it will be interesting to many to see its original form :

ROCKINGHAM.

L.M. *Part of the melody taken from a hymn-tune.*

Largo con affetto.

Two staves of music in treble and bass clefs, key of D major (two sharps), and 3/2 time. The melody is written in a hymn style with chords. The lyrics are: "When I sur-vey the won-drous cross,". The first staff contains the first six measures, and the second staff contains the next four measures. The tempo/mood is indicated as "Largo con affetto".

On which the Prince of Glor - y died ;

My rich - est gain I count but loss,

Pia. And pour con-tempt on all . . my pride.

The inscription, 'Part of the melody taken from a hymn-tune, may be explained as follows.

There is in existence a curious little tune-book that was once in Dr. Miller's possession, called *Psalmody in Miniature*, which is a very much minified form of Aaron Williams' *Universal Psalmist*. It consists

of three parts, and two supplements, issued at intervals from 1778 to 1783. A page of the book measures three and a half by two and a quarter inches, and each separate part is about a quarter of an inch thick. The collection is very interesting from the fact that the worthy doctor has inscribed his opinion of various tunes, and at the foot of a tune called 'Tunbridge,' on p. 85, he has written, 'Would make good long metre.' The following is the melody of this tune, and it is evidently the one which he subsequently re-modelled as 'Rockingham':

All ye that pass by, to Je - sus draw
nigh. To you is it nothing that Je - sus should die?
Your ransom and peace, your sure-ty He is, Come
see if there ev - er was sor - rowlike His.

'Rockingham' is not identified with any particular words. In fact, Miller has set it to nine different psalms, using three keys, F, E \flat , and E. It has found a place in all the principal collections, but does not seem to have

been associated with Watts's hymn, 'When I survey the wondrous cross,' till the appearance of Mercer's *Church Psalter* in 1854, a combination which was subsequently confirmed in the first edition of *H. A. & M.*, 1861. The two have now become inseparable, but it is much to be regretted that some modern editors (especially in *C. C. H.*) have interfered so unnecessarily with the harmonies.

The selection of psalms edited by Dr. Arnold and J. W. Callcott in 1791 contained 'Arnold's' (*P. M. H.* 42, *M.* 67), and 'Leamington' (*F. C. H.* 358, *M.* 232). The latter is an elastic tune, being originally a D.C.M. under the name 'Llandaff,' and it is also found as a 6-8^s, while in the books mentioned it is a 7^s and 6^s. This book is noteworthy as being the first to contain the well-known 'German Hymn.'

The nineteenth century opened with Dr. Alcock's *Harmony of Jerusalem*, and several other collections. These are interesting because some of them consist largely of adaptations, thus showing how this spurious form of hymn-tunes was displacing more legitimate melodies. Dr. John Alcock was a pupil of John Stanley, the blind organist, and his musical life covers three-quarters of the eighteenth century, while his experiences as

organist ranged from Plymouth and Reading to Lichfield, where he was connected with the cathedral as organist from 1750 to 1760, and vicar-choral until his death in 1806 at the advanced age of ninety-one. As organist he received the magnificent salary of £4 per annum. The poor man has a woful tale to tell of the privations he suffered in the cathedral owing to the damp and neglected state of the building. In the prefaces to his various books he takes the public into his confidence, as, for instance, in the collection already mentioned, where he says he was so much afflicted with a severe fit of rheumatic gout that he was prevented from writing for several days together, without having any one to assist him in the musical way. This sad story so worked on the feelings of the former owner of the copy in my possession that she (though but a child of thirteen) has written the following dolorous lines on the fly-leaf:

The rose is red, the grass is green,
 The days is past which I have seen,
 Kings and princes all must die,
 And change to dust—as well as I.

In 1805 Dr. Miller issued another important collection, under the title of *Dr. Watts's Psalms and Hymns set to New Music*. This contains tunes by Mather of Sheffield, Samuel

Stanley, Leach, Widdup (said to be a cloth-maker in Yorkshire), and others, also a great number of arrangements. Here also we find 'Byzantium,' by Thomas Jackson, a music-master and organist at Newark, 'St. Swithin' (*H. A. M. E.* 278, 1st tune; *P. M. H.* 196), which first appeared in Isaac Smith's collection (*c.* 1770), and some other favourites now long forgotten. Amongst the subscribers to the work are such well-known names as Drs. Arnold and Burney, Mr. Broadwood (pianoforte maker), Rev. George Burder, B. Jacobs, and the Society of Singers at Carr's Lane Meeting-house, Birmingham. One of the contributors to this work is John Hall, of whom Miller says that he was born at Sheffield, worked at the anvil, composed oratorios, and died in the poorhouse. Careful inquiry has failed to elicit any further information concerning this individual.

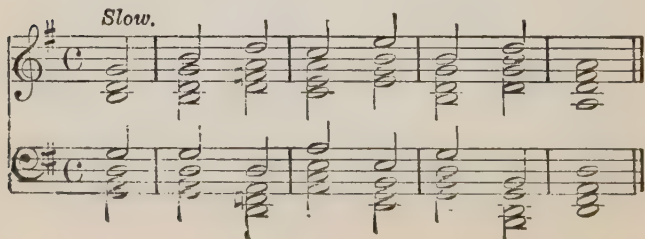
It is unnecessary to examine in further detail the contents of the various tune-books issued during the first forty years of the century. They were all more or less reproductions of Miller's edition of Watts.

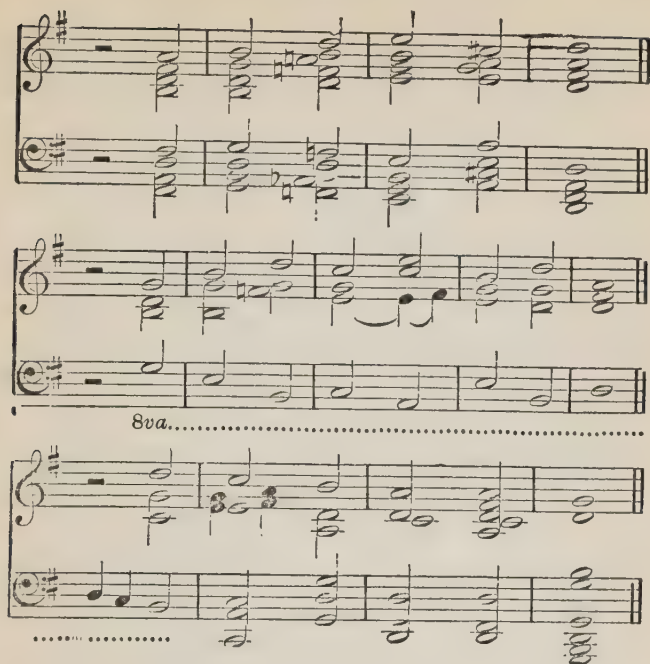
The output of original tunes was very great at this period, and out of their number a few gained a fleeting popularity; but it is difficult to point to half a dozen tunes in general use

at the present time that are derived from this decadent period. Various efforts were made to introduce a more dignified style of melody in place of the 'operatic and ballad airs' that were superseding the sublime old tunes, but although some editors started their prefaces with the best intentions, they included in their selections the very tunes that they had taken object on to. Many of what are now called 'old Methodist tunes' were in common use in the Anglican Church, as early tune-books testify.

Several clergymen undertook the editing of books of psalmody, but in many cases they were too fond of experimenting to produce any good results. The Rev. S. W. Gandy, vicar of Kingston-cum-Richmond, published in 1828 a *Book of Congregational Psalmody*, in which he maintained that tunes ought to be more thoroughly harmonized than they are, and accordingly presents us with this solid version of 'York':

YORK.

GANDY'S *Psalmody*.



It will be noticed that the tune is marked 'slow,' and it was this mistaken idea that all the old psalm-tunes had to be sung slowly that brought them into such disfavour. People said they were 'dull, heavy, see-saw, humdrum things,' whereas on their first coming up they were called 'Geneva jiggs.' 'Strange,' says a writer of the period—'strange indeed it is that the very tunes that send us to sleep caused our forefathers to dance.'

There is one musical clergyman of the time,

however, who deserves more than a passing notice, for his beautiful and devout little anthem, 'I will arise,' was for a long time a general favourite, and is still to be heard. The Rev. Richard Cecil's life belongs rather to the previous century, for he was born in 1748. In early life he was of a rather wild disposition, but his mother's influence told on him, and he resolved to dedicate himself to the work of God. Though fond of music and the fine arts, he destroyed his violin that he might not become absorbed by its attractions, and he resolved never to enter a picture-gallery again after finding that his attention whilst visiting a sick parishioner had been distracted by a painting hung on the wall. He entered the Church, and held several livings in and near London, including Orange Street Chapel—which afterwards became a dissenting place of worship—and St. John's, Bedford Row, which is now pulled down. His work is chiefly associated with the last-mentioned place, and he held for many years a prominent position amongst the evangelical clergymen of his time. After taking holy orders his interest in music was confined to improving the singing at the various churches he was connected with, and he wrote some hymn-tunes designed to supersede the florid

and secular melodies so prevalent at the time. These were afterwards collected and published by his daughter, Theophania Cecil, and one of them, 'St. Ambrose,' is included in the last edition of *C. H.* (448).

About 1840 the movement in favour of a reform of church psalmody began to take definite shape, and several clergymen and musicians associated themselves with the project, but none more conspicuously than the Rev. W. H. Havergal and Dr. Henry Gauntlett, the pioneers of modern psalmody. Havergal was educated at Oxford, and in 1829 he became rector of Ashley, Worcestershire. A carriage accident compelled him to give up ministerial work, and he occupied his enforced leisure by preparing an edition of *Ravenscroft's Psalter*, which was published in 1844. A year later he was appointed rector of St. Nicholas, Worcester. His best-known work, *Old Church Psalmody*, was published in 1847, and passed through five editions. This collection formed the groundwork for many similar publications, which were published during the next ten years; but the movement had little practical result, and we read with some astonishment that Havergal did not even carry out his reformation in his own church at Worcester. It is probable, however,

that this was not altogether his fault, but that it was due to the congregation themselves, who were unwilling to give up the tunes they had been so long accustomed to. Havergal wrote an interesting history of the 'Old 100th,' and also published a book of original hymn-tunes founded on the model of the old 'proper' tunes. He died at Leamington in 1870.

Few English musicians of the nineteenth century had such an influence on the psalmody of all denominations as Dr. Gauntlett. He was connected with nearly every tune-book of importance, editing some and contributing to many others, while he was ever ready to advance the interests of church music. He was born at Wellington, but spent most of his earlier years at Olney, where his father was vicar. The boy soon showed an aptitude for music, and began composing tunes at a very early age. In order to encourage him in his musical studies his father offered him a farthing for every tune or chant he copied out. A few days afterwards the boy knocked at the study door and presented a thousand tunes and chants all copied out, which he accompanied with a request for a guinea to settle the account. His father paid up, but put an end to the contract,

Anxious to improve the musical service at Olney, Mr. Gauntlett promised his congregation that if they would subscribe for an organ he would find a player, intending to put his daughter in the office. However, young Gauntlett undertook to play, and when the organ was erected he was duly appointed organist, at the age of nine. He held the position for eleven years, being educated meanwhile by his father with a view to taking holy orders. In order to celebrate the accession of George IV he organized a performance of the *Messiah*, and as editions of the work were at that time scarce and expensive, he made copies of the parts for his village choir, and brought off a very creditable performance.

After much deliberation about the choice of a profession, his father, fearing that a musician's life offered too many temptations, decided to article him to a solicitor in London, and during the ten years from 1827 to 1837 he pursued his studies with such success that he established himself in a very profitable practice. Nor did he neglect his music, for soon after coming to London he was appointed organist of St. Olave's, Southwark, where he remained for twenty years, during part of which time he also held a similar post at Christ Church, Newgate Street,

When about forty years of age he commenced to work earnestly, with a view to reforming the psalmody and congregational singing in the churches, and his influence for good soon made itself felt far and wide. His fame as one of the most accomplished organists and church musicians of the day was already established, and whatever he did in that direction commanded respect. His first great undertaking was the editing of the *Comprehensive Tune-Book* (1846), which was intended for general use. This contained three hundred tunes from various sources, and included many of the favourite tunes of the period, with several new arrangements. Then in 1852 he edited the *Church Hymn- and Tune-Book*, which production is noticeable as marking a new era in psalmody, inasmuch as it suggested the 'fixed tune' principle, which was afterwards so successfully adopted and established by *H. A. & M.* This contained many of his best-known tunes, including 'St. Albinus,' 'St. Alphege,' 'St. Fulbert,' 'St. George' (or 'St. Olave'), 'Triumph' (originally 'The Tune of the Blessed Sacrament'), and 'University College.' 'St. Alphege' has been a very popular tune, but it shows considerable lack of judgement on the part of some editors to assign it to two

hymns of such opposite sentiment as 'Brief life is here our portion,' and 'The voice that breathed o'er Eden,' while it was really written for another hymn altogether. One day during the compilation of this book Dr. Gauntlett was sitting at dinner, when a messenger came to say that the printers could not find the tune assigned to the words, 'The hymn of glory sing we.' 'Give me some paper,' he said, pushing aside his plate, and in a few minutes the well-known melody was composed.¹ It subsequently appeared in two or three hymnals set as a C.M., but probably without the composer's sanction.

'St. Albinus' appears in two forms in various books, the first as a four-line tune and the other as a six-line, each with a 'Hallelujah' refrain. The former is the original version, the latter having been adapted for an altered version of the hymn some twenty-five years later. This tune was sung with great effect at the funeral service held in St. Paul's after the death of General Gordon.

In 1852 Gauntlett was appointed organist of Union Chapel, Islington, and during the nine years he was associated with Dr. Allon

¹ F. G. Edwards' 'Life of Gauntlett' in *The Romance of Psalter and Hymnal* (1889).

he raised the standard of the music to a high degree of excellence. In 1858 the *Congregational Psalmist* was issued under their joint editorship. It was quickly taken up by the Congregational churches, which for twenty years had been subsisting on the old *Union Tune-Book*. Various additions were made to it from time to time, until the complete edition was issued in 1887 under the editorship of Dr. W. H. Monk. A comparison between the first and last editions of this work forms an excellent object-lesson in the history of psalmody during the years therein represented.

Gauntlett wrote several tunes for the first edition, including 'Houghton,' and also contributed a very interesting preface. The last work undertaken by him was the editing of the tune-book issued by the Wesleyans in 1876. He was invited to succeed George Cooper, the first editor, who died soon after his appointment; but unfortunately, Gauntlett had only superintended the work for about three months when he too was summoned to his last rest, dying suddenly of heart disease on February 21, 1876.

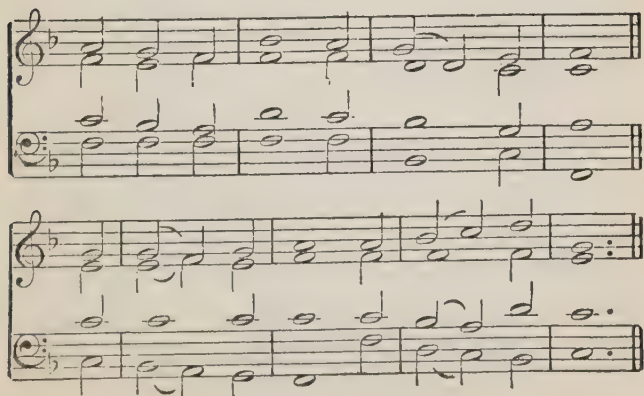
It is difficult to trace the source or originals of many of the tunes he wrote, as they are scattered about in such numbers in every

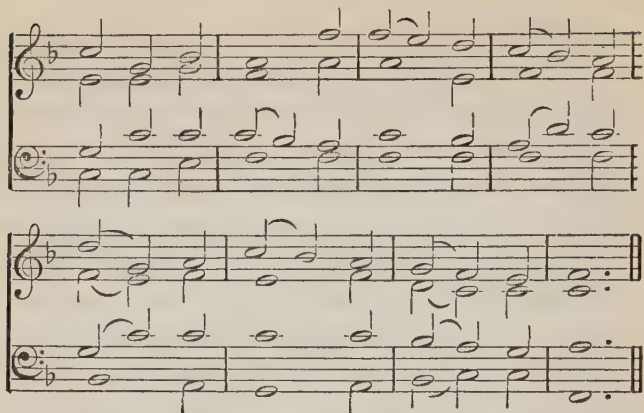
variety of tune-book. He himself used to say that he had probably composed about ten thousand tunes ; but whatever the numbers may have been, it is certainly remarkable that he was successful in keeping to such a high standard for so many years. There are at the present time many of h's tunes buried in long-forgotten tune-books that are well worth a place in modern hymnals, and of these the following s an example. It was sung with fine effect at a village festival in Yorkshire in 1884. No one seemed to know anything about it, and it was not till many years after that it was discovered in a comparatively unknown work to which Gauntlett contributed a few tunes.

L.M.

COYCHURCH.

GAUNTLETT.





The new impetus given to the advancement of church music caused several associations to spring up in various parts of the country, the principal ones being those at Exeter and Cheadle,¹ each of which published tune-books containing a selection of ancient and modern tunes of the severe classic or syllabic type. The advocates of reform laid down the following principles :

1. Congregational singing should be in unison.
2. The melody should be clearly marked.
3. The compass should be within the natural limits of the human voice.
4. Metrical psalmody should be confined to tunes in common time, as being more simple and solemn than triple time.

¹ In North Staffordshire.

A paper in support of these views was established, called the *Parish Choir*, issued ostensibly as the organ of the Society for Promoting Church Music. It led a precarious existence for three years (1846-9), and then came to an untimely end. A number of these volumes were sold at a greatly reduced rate, and they are still to be met with. They contain some interesting specimens of early sacred music, including several hymn-tunes, one of which, 'Innocents,' has long been a puzzle to historians. It occurs at the end of vol. iii, where it appears amongst a number of old psalm-tunes, and is appointed to be sung to a hymn for Innocents' Day—hence the name. No composer's name is given, and from its being in such ancient company editors have ascribed it to various early sources, such as 'ancient litany,' 'Latin air,' &c. A remark in the *Musical Times* of March, 1901, led to correspondence stating that the tune was by a Mr. Joseph Smith, of Halesowen, near Birmingham, and from inquiries since made the following particulars have been obtained.

Joseph Smith was born in 1800, and spent the greater part of his life in his native town. Though not a professional musician, he was very fond of music, and was an

excellent alto singer. He composed a quantity of hymn-tunes and similar pieces, specially for Sunday-school festivals, and some of his tunes were in use in Halesowen church for many years. He kept all his compositions neatly copied out in a large folio manuscript book, with twelve staves to the page, and on the fifth page appears the following tune, in two parts, set to some words called 'The Sun':



Now this is certainly not 'Innocents' as it appears in all modern books, and the connecting link is not strong. It is said that a young lady, who was acting as governess at Halesowen Rectory, took the tune with her to London, where it passed into the possession of the editor of the *Parish Choir*, who altered it (probably to avoid the monotony of the original) and inserted it as

already stated. It did not become popular till it was included in *H. A. & M.* (1861). As it appeared without any composer's name, the Ven. Archdeacon Howe, at that time vicar of Halesowen, offered to write to the publisher of the book and supply the information, but it is uncertain whether he ever did so. The tune was played for many years on the chimes connected with the clock in Halesowen church tower. Such is all the information we have at present regarding this widely used and popular tune.

Of the many tune-books issued between 1853 and 1861 the most important are Mercer's *Church Psalter* (see p. 192) and Maurice's *Choral Harmony*. Many people still living can remember the time when Mercer's book was in general use. It was a far more popular and serviceable work than Gauntlett's *Church Hymn and Tune Book*, which was of most unwieldy bulk.

Maurice's *Choral Harmony* (1854) differed from Mercer's book in being a collection of tunes only for various hymns. The names of some well-known composers appear here, a few for the first time. 'Bevan' (*F. C. H.* 352), by John Goss, 'Fairfield' (*B.* 146, *M.* 617), by P. La Trobe, 'Russell Place,' by Sterndale Bennett, and 'Datchet' (*M.* 388),

by G. J. Elvey, were written for the work. 'Springfield' (*F. C. H.* 320, &c.) also became popular through being inserted here, though it had been written by Gauntlett for his *Comprehensive Tune-Book*. This is a very elastic tune, and from being originally a 4-line 7^s it has been stretched to fit various metres, including 12.11.12.11.

An honoured name in church music is that of Dr. Steggall, who contributed two tunes to Maurice's book, one being to the very uncommon metre 7.9.7.9. His best-known tunes, however, are to be found in two books edited by himself, *Church Psalmody* (1849) and *Hymns for the Church of England* (1865). Born in 1826, he became a pupil of Sterndale Bennett, and commenced work as an organist at Christ Chapel, Maida Hill, in 1847, going to Christ Church, Paddington, eight years later. Both these churches have supplied names for two of his best-known tunes. In 1864 he was appointed organist at Lincoln's Inn, a position which he held till his death in 1905, though for the last few years of his life the duties were well discharged by his son.

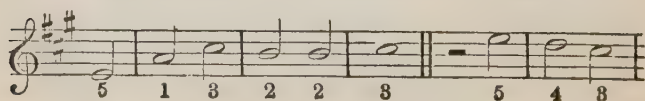
A novel feature in Maurice's book was the suggested transition of some of the tunes from major to minor by simply changing the signature. The idea was to accommodate the

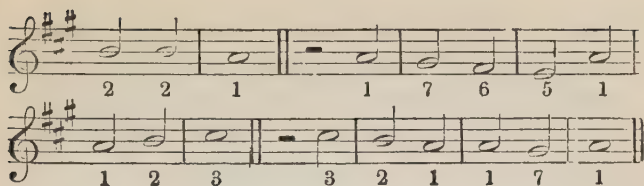
melody to a change of sentiment in the hymn. An original tune laid out on this plan has been written by Sir F. Bridge for a hymn (152) in *M.* ('Oldbury').

The good work done by the Rev. John J. Waite in promoting congregational singing throughout the country deserves permanent record. Born at Hereford in 1808, he devoted himself so energetically to work in his youth that the strain proved too much for him, and he became totally blind before he was eighteen. He entered the ministry of the Congregational Church, and held pastorates at Ilminster and Hereford. Being very fond of music, he observed with regret the indifference of many congregations to the musical part of the service, and he determined to devote his life and substance to the advancement of congregational psalmody. As he was unable to find amongst existing tune-books any particular one that would suit his purpose, he issued from his house in Bristol in 1842 the first edition of his *Hallelujah, or Devotional Psalmody*. In a long essay prefixed to this book he enunciated the principles on which he proposed to work, the most novel being his suggestion that the congregation should be taught to sing in parts. The musical editor of the book, which contained tunes of

a more severe type than was common in those days, was James Foster, a self-taught musician of Bristol, who was for a time organist at the Tabernacle in that city. His tune 'Pembroke' (*M.* 582, *B.* 221) was written for this work, while another well-known tune of his, 'Claremont,' was written for the first edition of the *Bristol Tune-Book*.

Waite determined to put the rules he had laid down to a practical test, and accordingly he commenced a series of visits to the large towns, and held meetings at various Nonconformist churches for the promotion of harmonized hymn-singing. He used to divide his audience into four parts according to the quality of voice each possessed, and every singer was provided with a copy of the *Hallelujah* (which was subsequently enlarged and issued in four series), containing the part suited to his or her voice. In order to make the music more easy to read for those who had no musical training, Waite made use of a system of numbers, by which he maintained that any one could learn to read music at sight in a very short time. For example, the tune 'St. Michael' was printed thus :





Dr. Gauntlett edited the new series of the *Hallelujah*, and wrote a number of tunes for it, but as no composers' names are anywhere given it is somewhat doubtful which are his.

Waite's enterprise was singularly successful, and the record of his labours should be read by all who are interested in the history of congregational singing. His experiences are related in the prefaces to the different parts of his *Hallelujah*, copies of which, though now out of print, may frequently be met with second-hand.

While Waite was working according to his system of numbers, the Rev. John Curwen was developing the tonic sol-fa system, which has now become a living energy throughout the world. He was an ardent believer in congregational singing, and one of the earliest uses he made of his system was to adapt it to the services of the Church. As no tune-book then in existence contained exactly what he wanted, he proceeded to produce one of his own, and in 1850 published a collection in the old notation under the title

of the *People's Service of Song*. The musical editor of the work was George Hogarth, author of a *History of Music* and father-in-law of Charles Dickens. The tunes were similar to those in the *Hallelujah*, but contained some of a more cheerful character than were to be found in that somewhat sedate compilation.

When Curwen had got this book into circulation he proceeded to translate it into tonic sol-fa, and the first important tune-book in that notation was issued about 1852, though hymn-tunes are to be found in some of Curwen's earliest publications from 1840 onwards. When we remember the difficulties which he had to contend with, it is very instructive to note that all the principal tune-books of the present day can be obtained in the tonic sol-fa notation.

A book called *Congregational Church Music* was issued by the Rev. T. Binney in 1853 for use in the Weigh House Chapel, and in the preface he naturally refers to the musical work done in connexion with that place of worship in the early years of the eighteenth century. This book is interesting as introducing Lowell Mason in connexion with English psalmody. His tunes had a long run of popularity, especially amongst Noncon-

formists, while 'Missionary' and 'Harlan' are not likely to be soon forgotten, if only modern editors will leave the original simple but effective harmonies alone.

The development and advancement of hymn-singing in the Anglican Church during the years 1800-60 led, as a natural consequence, to the publication of a great number of hymn-books, some of which had a musical edition, while many others had tune-books specially compiled for them. These had increased to such an extent that in 1858 an attempt was made to compile a book which, by its merits, should gain the confidence of the clergy, and so pass into general use. The credit of the idea belongs to the Rev. F. H. Murray, of Chislehurst, who communicated with the Rev. Sir H. W. Baker, vicar of Monkland, Herefordshire. He entered heartily into the project, and a committee of some twenty clergymen was formed, including two or three who were themselves editors of hymn-books, but who were willing to give up their own in favour of a common hymnal. Dr. W. H. Monk was associated with the committee in the capacity of musical editor, and it was owing to a happy inspiration of his that the new venture was christened *Hymns Ancient and Modern*. The musical

edition appeared in 1861, and was so successful that new editions appeared in 1868, 1875, and 1889. While the selection and quality of the hymns in the various editions have been long the subject of much discussion, it is generally acknowledged that the selection of tunes is all that could be desired, and no greater proof of this is needed than a reference to the prefaces of all recent tune-books, where we find that more tunes are selected from *H. A. & M.* than from any other source. A new and much altered edition was brought out in 1904, and re-issued with a Supplement a year later. A second Supplement is dated 1916.

Few composers have had so much influence on modern psalmody, or have marked it with such individuality, as the Rev. J. B. Dykes. His connexion with *H. A. & M.* began through his hearing of the proposed book quite accidentally, whereupon he wrote a letter to Dr. Monk, enclosing some tunes, which were promptly accepted. Seven of them appeared in the first edition—viz. ‘Melita,’ ‘St. Cross,’ ‘Nicaea,’ ‘St. Cuthbert,’ ‘Hollingside,’ ‘Horbury,’ and ‘Dies Irae’; and to the two subsequent editions he contributed twenty-four more, while several of his from other sources are also included in the 1889 edition.

John Bacchus Dykes was born at Hull in

1823. In early life he showed great aptitude for music, and frequently officiated as organist at St. John's Church. At the age of eighteen he moved with his family to Wakefield, and shortly afterwards went to Cambridge, having won a scholarship at St. Catherine's Hall, and whilst there continued his musical studies under Professor Walmisley. He took a large share in the musical life of the place, and became conductor of the University Musical Society. His first curacy after ordination was at Malton, Yorks. ; but his musical fame had preceded him, and he was appointed minor canon and precentor of Durham Cathedral, whither he moved in 1849.

Soon after the publication of *H. A. & M.* he was presented to the vicarage of St. Oswald's, Durham, and this marked the commencement of his most prolific period of tune-writing. On Sunday evenings his children and some friends would try over the new tunes he had composed, offering frank criticism, and if any tune did not meet with approbation he nearly always altered or rewrote it. The charm of his tunes lies largely in the freshness of the melody, combined with those clever imitative passages which make them so easy to sing. Sometimes his part-writing, like that of Barnby's, is apt to err

on the side of intricacy, but that is surely no excuse for mangling his tunes, as has been ruthlessly done in *H. A. M. E.* Dykes never wrote for effect. 'God forbid,' he said on one occasion, 'that I should make these attempts from any unworthy desire to thrust myself forward. I earnestly pray that this motive may never, *never* actuate me.' It is pleasant to record that Dykes wrote his tunes ungrudgingly either for Churchmen or Nonconformists; for instance, he wrote 'Jesmond' (*M.* 64) in 1871 at the special request of the committee of the Newcastle Wesleyan Service of Song, and it was named after the well-known and beautiful suburb of that city.

Dykes contributed several of his best-known tunes to *The Congregational Hymn and Tune Book* (1862), edited by the Rev. R. R. Chope. The name of this book was unfortunate, as it was not designed for the Congregationalists, as the title would lead us to expect, but to promote congregational singing in the Anglican Church. In this book, amongst others, we find 'St. Aëlred,' 'St. Anatolius,' 'St. Bees,' 'St. Godric,' and 'St. Sylvester.' Chope offered some prizes for new tunes, and two of these were won by Dykes with settings of 'Jerusalem the golden' and 'Rock of

ages'; but they have shared the usual fate of prize tunes, and are now rarely met with.

Dykes's diary and letters contain many references to the inception and composition of his tunes. 'August 29, 1865.—Began writing out a tune for "Lead, kindly Light."' He is said to have composed this when walking in the streets of London. A friend once remarked to Newman what a pleasure it must be to him to have written a hymn that was sung wherever Christians are to be found. 'Ah,' said the writer, 'it is not the hymn itself, but Dykes's tune that has gained it the popularity.' 'Lux Benigna' has now been to some extent displaced, especially among Nonconformists, by Purday's well-known tune 'Sandon,' which appeared set to this hymn in a book edited by him in 1860. C. H. Purday was a music publisher, and in early life a vocalist of some repute.

After Dykes had been at St. Oswald's upwards of twelve years, he became involved in a dispute with his bishop on questions of church ritual, and the strain and anxiety of a trial in the ecclesiastical courts completely broke down his health, causing him to retire to St. Leonard's; but the end came all too soon, and he died there on January 20, 1876. The high estimation in which he was held

was shown in a remarkable manner after his death, when in a short time £10,000 was raised to provide for those from whom he had so suddenly been called away. His tunes have been collected and published in a handsome volume, in itself a lasting testimonial to a gifted musician and a devoted servant of the Church of Christ.

No more suitable editor for *H. A. & M.* could have been found than W. H. Monk. Although a strict purist in style, with a strong leaning towards Gregorian music, he could appreciate tunes of modern form and rhythm, which he recognized as being eminently suitable for mixed congregations and popular singing. His life was devoted to the service of church music, and for forty years, during which period he held the post of organist both at King's College in the Strand and at St. Matthias, Stoke Newington, he devoted himself to the advancement of good congregational singing. 'He taught many to praise God who had never praised Him before; he taught others to praise Him more worthily than hitherto.'

Monk's best-known tune is 'Eventide,' to 'Abide with me.' 'This tune,' says Mrs. Monk, in a letter to Mr. J. C. Hadden, 'was written at a time of great sorrow—when

together we watched, as we did daily, the glories of the setting sun. As the last golden ray faded he took up some paper and pencilled that tune which has gone over all the earth.'

Sir Henry Baker's hymn, 'O perfect life of love,' was written in Dr. Monk's house at Stoke Newington; and as Sir Henry was in the habit of insisting upon Mrs. Monk's criticisms, some lively discussion took place, which had the effect of sending the household to rest with minds intent upon the new hymn. In the middle of the night Dr. Monk suddenly awoke and called for a light, saying, 'Music to those words has come to me in my sleep; let me write it down.' The notes were committed to paper, and he soon slumbered again. At breakfast-time Dr. Monk sang the tune ('Aber,' *H. A. M. D.* 120) to Sir Henry, and the association of words and music at once became fixed.

During the last forty years there has been a steady advance in the quality of the music heard in the churches of all denominations. In the Church of England alone upwards of forty books have been issued in honest and open rivalry with *H. A. & M.*, the two most widely used next to that collection being the *Hymnal Companion* and *Church Hymns*. The

Nonconformist Churches have also fallen into line, and each is now provided with its own special tune-book, compiled according to the requirements of modern tastes. The *Bristol Tune-Book* is a collection of tunes adapted to most of the hymnals in general use. The chief danger now to be avoided is the over-multiplication of new tunes and the desire for novelty, thus leading to the neglect of the grand old psalm-tunes and stately measures beloved by our ancestors. Let our organists and choirmasters strive to foster a taste for such tunes only as are worthy to be sung in the house of God, ever remembering that to Him, and to Him alone, should be dedicated all that is noblest and best in the realm of church music.

X

THE NAMES OF TUNES

NOTHING is more perplexing to the student of psalmody than the enormous variety of names that have been given to hymn-tunes. A few of them, old and modern, have been successful in retaining their original names, but the number is very limited ; and where one tune has kept its name unchanged there will be a hundred that have received two, three, four, up to eight or ten names each. Identification is thus rendered very difficult, and to trace the history of a tune from its origin to the present day means something far more than simply consulting an index. One example out of very many will suffice. Wainwright's tune to 'Christians, awake' first appeared under the name 'Mortram.' Its next appearance was in Wainwright's collection of his tunes, and here it is unnamed. A few years later it re-appeared as 'Stockport,' then crossed to America and became 'Walworth' and 'Wolworth' ; while in England its career was continued under the names

of 'Leamington,' 'Dorchester,' 'Wainwright' (common in Birmingham about 1850), 'Nativity,' 'Bethlehem,' 'Longtown,' and 'Yorkshire.' It is a great mistake to be baptized as often as this, the consequence in this case being that the last name, and the one under which it is now generally known, is entirely wrong, as Wainwright was a Cheshire man, born at Stockport, and had nothing to do with Yorkshire.

The fault of this multiplying of names lies largely with the editors of tune-books, and with a little care the giving of the same name to two or three different tunes might easily be avoided. If the composer, who usually christens his own productions, will not choose a suitable name at the editor's bidding, the tune might safely be omitted. There are few new tunes nowadays good enough to be set against the advantages to be gained from 'one tune, one name.'

The following table, representing three standard books, shows to what an extent this doubling and trebling of names has been carried :

	Same Name for 2 Tunes.		Same Name for 3 Tunes.	
<i>H. A. & M.</i>	...	20	...	2
<i>Methodist T. B.</i>	..	19	..	1
<i>Bristol T. B.</i>	...	34	...	3

The custom in Germany has always been to call the chorale by the first line of the words, and, in the early days of chorale-singing, when once a melody had been fitted to a hymn the two became inseparably connected, and no one would have thought of writing a second tune to the same words. As new hymns were written new tunes were composed for them, the writer of hymn and music being frequently one and the same individual. This system is excellent in itself, and has served the Lutheran Church admirably in the past; but it is quite impracticable in England, where each section of the Church has its own favourite tune to certain hymns in common use. In the early history of our church music, when only psalms were sung by the people, the tune was known by the psalm to which it was assigned in Sternhold and Hopkins' version. To these tunes the word 'old' was prefixed after 1700, to distinguish them from the newer tunes to the same metres in the new version by Tate and Brady.

The first psalter in which tunes were named was that of Este (1592), who named three tunes, and the experiment seems to have met with approval, for the system of naming tunes was adopted by Ravenscroft in his psalter of 1621, and has been in vogue ever since.

The study of the names of our hymn-tunes is both important and interesting, for in some cases it has led to the discovery of a composer hitherto unknown, whilst in others it has disclosed associations which give an increased interest to the tune itself. Dr. Dykes was always particular in naming his tunes, many of them being associated with incidents in his life. 'Hollingside' was the name of the cottage he lived in, about a mile out of Durham, and one of his sisters thus describes the composing of the tune during her stay there :

'Some scenes during that visit will live for ever in my memory. As, for instance, one calm Sunday evening, when I sat in the verandah in the deepening twilight and heard, through the open window, my brother composing and playing over the tune "Hollingside," to the words "Jesu, Lover of my soul."'

In June, 1859, he visited the Rev. J. Sharp at Horbury, near Wakefield, and conducted a service at the church, the special object of his visit being to make his first confession. The hymn-tune which he wrote to the words 'Nearer, my God, to Thee,' and called 'Horbury,' was written during this visit. 'St. Anatolius,' 'Gerontius,' 'Alford,' and 'Hodnet' are names derived from the writers

of, or associations with, the hymns for which Dykes wrote the music. St. Anatolius, author of 'The day is past and over,' was a bishop of the Greek Church some 1,400 years ago. In the words of Dr. Neale, the translator, 'this hymn is to the scattered hamlets of Chios and Mitylene, what Bishop Ken's Evening Hymn is to the villages of our own land; and its melody is singularly plaintive and pleasing.' The melody here referred to has never been ascertained. A. H. Brown has called his tune to these words by the same name—a tune which deserves to be more widely used than it is.

The origin of the name 'Gerontius' has become more generally known since the appearance of Elgar's oratorio, *The Dream of Gerontius*. It is to be hoped that no one will ever attempt to adapt his magnificent choral setting of 'Praise to the Holiest in the height,' as a hymn-tune. 'Hodnet' derives its name from the fact that Heber, author of the words to which it was set ('Brightest and best of the sons of the morning'), was rector of that place for a short time.

Dykes's career may be traced in the names he gave to some of his tunes. His first curacy was at 'Malton'; thence he was appointed

to the precentorship at 'Durham,' and subsequently became vicar of 'St. Oswald,' in the same city. There are three of his tunes with this name, the best known being the 8.7.8.7 metre. It was originally called 'St. Bernard,' and has lately been re-christened 'St. Ambrose.' It was written in 1857 for the Hon. and Rev. J. Grey's hymn-book, which he prepared whilst living at Houghton-le-Spring, near Durham.

It is remarkable that one of Dykes's tunes should have appeared anonymously for many years. It is first found in the *Leeds Tune-Book* (1868), with the heading, 'There is a calm,' 8.8.8.4. It was set to the hymn, 'There is a calm for those who weep,' and bore the inscription, 'Presented to the editor.' Afterwards it appeared on a single fly-leaf, set to the words, 'Sun of my soul,' and called 'Vesperé' or 'Ilkley'; then it made its appearance at intervals in various popular tune-books, without any acknowledgement or composer's name (*C. C. H.*, *P. M. H.*, &c.). On its insertion anonymously in *M. T. B.* several correspondents wrote giving the correct source of the tune, and in the second edition of that book it appeared duly credited to Dr. Dykes.

Another established principle in nomen-

clature is to name a tune after the sentiment of the hymn. This is a very good plan so long as the tune is not divorced from the hymn, but once separate them and the name frequently becomes meaningless. Dr. Stainer followed out this system, and frequently objected to his music being set to hymns other than those to which he wrote his tunes. It is remarkable that in the collection of his tunes issued by Messrs. Novello some of the melodies have been separated from their hymns. For instance, the tune 'Rex Regum' (see p. 203), which was specially written for Dr. Burton's noble national hymn, 'O King of kings,' has been adapted to an extraordinary collection of words which is in no way connected with the name of the tune.

It is to be hoped that Stainer was not always responsible for naming his compositions, for whoever selected 'Jaazaniah' certainly hit on a most unmelodious name for a most melodious tune; and, further, it is difficult for a layman to discover any connexion between this somewhat obscure Old Testament hero and Dr. Bonar's hymn, 'When the weary, seeking rest,' to which the tune is set.

Many of Stainer's tunes in *M. T. B.* are separated from the original words, and so the names are meaningless. Take, for example,

'Verborgene Gottesliebe.' It is not given to all to have even a smattering of German, and so the singer or player will probably assume that it either has something to do with the hymn, or else it is the name of the place where the tune was written. Neither of these surmises would be correct, the fact being that the tune was originally set to John Wesley's translation of Tersteegen's 'Verborgne Gottes liebe' ('Thou hidden love of God'), and as the hymn in *M. T. B.* to which the tune is set is a purely English composition of totally different sentiment, all connexion at once ceases.

Sir Arthur Sullivan named his tunes chiefly in connexion with the hymns, but there are three notable exceptions in 'St. Gertrude,' 'Hanford,' and 'Bishopgarth.' The following letter from a lady friend¹ of Sir Arthur's, which appeared in the *Musical Times* of July, 1902, will explain the first two names:

'DEAR SIR.—In answer to your letter regarding the composition of Sir Arthur Sullivan's tune to "Onward, Christian soldiers," which he dedicated to me, I can tell you that I believe the tune was written at Hanford, my home in Dorsetshire, while Sir Arthur was staying there, but it is so

¹ Mrs. Gertrude Clay-Ker-Seymer.

long ago I cannot be quite sure ; what I do remember, however, is that we sang it in the private chapel attached to the house, Sir Arthur playing the harmonium, and having taught us the tune, as we had not the music. Therefore it was certainly not published then, but I think we may assume that it was written there. Sir Arthur often stayed with us for several weeks at a time, and composed several songs, &c., while at Hanford, after which place he named another of his hymn-tunes, but not one of such striking merit as “ Onward, Christian soldiers,” which has now a world-wide reputation, and of which I am proud to be the sponsor.’

‘ Bishopgarth will contribute to the making of history, for it was composed to the hymn written by Bishop How in celebration of Queen Victoria’s Diamond Jubilee. Soon after Sir Arthur had received the words, he wrote to the Bishop as follows : ‘ I have set them, but the music wants the final touch. The corners want rounding and the surface polishing ; this is, however, a very small task. I hope you will like it. It is *not* a part-song, nor an exercise in harmony. It is a tune which I hope every one will be able to pick up quickly and sing heartily.’ In the same letter the composer suggested that they

should give the profits arising from the sale of the tune to the Prince of Wales' Hospital Fund. This was agreed to, with the result that Sir Arthur was able to send a cheque for £202 to the fund. A tune composed for the jubilee of the Church Missionary Society in 1848, by the Rev. T. Maurice (No. 201 in his *Choral Harmony*) realised £100. Hymn-tunes are not always so remunerative.

Many of Sir Joseph Barnby's tunes were originally published on separate leaflets, unnamed, the only heading being the first line of the hymn; nor are there any names to the tunes he wrote for the *Hymnary*, of which book he was editor. The consequence is that most of Barnby's tunes bear names that have been given them at different times by the editors of various tune-books. His tune 'The Golden Chain' was originally set to T. H. Gill's hymn, 'We come unto our fathers' God,' the third line of the fifth verse being, 'Unbroken be the golden chain.' Here, again, the name becomes meaningless when the tune is applied to any other hymn.

The only modern book wherein any principle seems to have been carried out is the *M. T. B.*, and in this the Rev. N. Curnock, who was responsible for this part of the work, has adopted the scheme of naming or re-

naming tunes, where necessary, after places connected with the Wesleys or associated with their work. It is pleasant to find that composers of other religious denominations who contributed new tunes to the book acquiesced in this arrangement, and thus many of the new tunes are associated with the history of Methodism. Thus we find the misnamed 'Luther's Chant' (see p. 11) now called 'Castle Street,' where the great Methodist publishing house has had its headquarters for so many years. 'St. Antholin' has a double significance, for not only did Protestant psalm-singing commence there, as already related (Chapter II), but John Wesley preached in that church as often as any in London. The first church of this name was destroyed in the great fire of 1666, but was re-erected soon after, and was for many years one of the most important of the City churches, until the changed conditions of life in and about Cheapside led to its being demolished in 1874, though the spire remained standing for another year. The site—just where Budge Lane joins Watling Street on the south of Cheapside—is now marked by a tablet affixed to the wall, and its associations should ever preserve the spot sacred for all who love the 'song of the congregation.'

Other Methodist associations in *M. T. B.* will be found in 'Gwennap,' the name of the pit in Cornwall whose picturesque situation had such an attraction for John Wesley, and where he held some of his most remarkable services; 'Moorfields,' a great London preaching centre in the early days of Methodism; 'Aldersgate Street,' where one of the earliest 'societies' used to meet; 'Love-Feast,' 'Fetter Lane,' and others, all serving to link the present with the past.

Anton Radiger was one of the earliest composers to name tunes from the sentiment contained in the hymn. Little is known of him except that he was a German who settled in Chatham and was engaged in teaching music. He published four sets of hymn-tunes in 1790, and in the second set we find 'Praise' (*M. App.* 35), arranged for three voices to the words:

To Father, Son, and Holy Ghost
Be praise amid the heavenly host.
And in the Church below.

This tune has always been popular, and is the glory of the basses, for have they not a whole line to themselves, and then a long-sustained top A, whilst the other parts accompany the melody on its way to top F#?

It is still sung in mission services of all denominations.

It is rather hard to say why so many names have been derived from the saints' calendar, but in many cases they will prove to be names of churches where the composers officiated as organists. Amongst these are 'St. Anne's, Soho,' where Croft was organist; 'St. Matthias, Stoke Newington,' where Dr. W. H. Monk played for nearly forty years; while 'St. George,' the ever-popular tune to 'Come, ye thankful people, come,' reminds us that Sir G. J. Elvey, the composer, was organist of 'St. George's, Windsor,' this latter being another and better name for the tune, thus distinguishing it from Gauntlett's S.M. tune, 'St. George.' Elvey's tune was originally set to 'Hark, the song of jubilee,' and first appeared in a selection of tunes edited by E. H. Thorne (1858). It was set to the harvest hymn in the first edition of *H. A. & M.*, while in the second edition of that book appeared his glorious tune, 'Diademata.' Elvey did not write many hymn-tunes, but those that he has given to the Church are models of what a tune should be, combining dignity, strength, and melody. His melody 'St. Crispin' (*C. H.* 454) was sung on the occasion of his funeral.

Some composers have called their tunes after places connected with their own neighbourhoods. Isaac Smith named his after localities in and about London, the well-known 'Abridge' being almost the only one now left of his own compositions. Some of Leach's are named after places in and around Rochdale, such as 'Townhead,' 'Mount Pleasant,' and others, while he also draws largely on scripture characters and places; though why he should have gone to 'Peru' (*P. M. H.* 1064, *M. App.* 12) for a name is a mystery. For the name of one tune he ventured into Latin, but the printer did not rise to the occasion, and instead of 'Memento Mori' we find 'Momenti Mores.' This reminds us of the orator who was lamenting the degeneracy of the present age, and finished up his peroration with the words, 'O tempora! O mores!' The local paper came out the next morning with the perversion, 'O temperance! O Moses!'

It is only to be expected that Bible names should be a happy hunting-ground for hymn-tune nomenclature, but surely 'Tiglath Pileser,' 'Mehetabel,' 'Jehudijah,' and similar names could well have been let alone, although they are frequent in early nineteenth-century books. Here also we find such curious names

as 'Quit Rent,' 'Mary's Tears,' 'Aching Void,' 'Angles' (but this is a misprint for 'Angels'), 'Herrings,' 'Sekyd.' This last name belongs to a later period, and turns out to be 'Dykes' spelt backwards. 'Herrings' has nothing to do with the succulent fish of that name, but is a printer's error, and refers to a once-popular tune called 'Cardiff' (*C. W. T. B.*, p. 97), by J. F. Hering, who was a London professor of music. He was a member of Lady Huntingdon's Connexion, and for that body composed and published *Twelve Hymns in Four Parts*. The tenth of these is a song, 'Peace, troubled soul, whose plaintive moan,' which was subsequently adapted as a hymn-tune to C. Wesley's 'Peace, doubting heart.' Hering was a tuneful composer, and wrote some sonatas and other pieces for the harpsichord. 'Mary's Tears' is a setting by Robert Strutt (1836) of a hymn very popular some sixty years ago :

At dawning of day, came Mary away,
To see the sepulchre and mourn ;
But what was her fear, an angel to hear
Say, ' Mary, the Master is gone.'

Strutt, who lived at Manningtree, in Essex, was one of the numerous company of country choir-masters who issued books of original

compositions. Many of his tunes have an independent part for the bassoon.

Why a tune should be called 'Bolsters' is somewhat difficult to determine, yet this is the name given in some Irish books to Samuel Stanley's 'Shirland.' It occurs in a *Selection of Sacred Music* published at Dromara in 1840, for the use of the Irish Presbyterians. Nor is it easy to understand why another tune should be called 'Castors,' unless it was to make it 'go' more easily. 'Anguish' and 'Aching Void' are two sombre names used in tune-books that have fortunately passed out of use. The editor of the *Baptist Church Hymnal* has called many of the tunes which he wrote for it after the names of places in the Lake District. Here he got on fresh ground, for very few names have been taken from this neighbourhood. The result is that a glance through this book is reminiscent of a tour through the district, while 'Hardknott,' which is a somewhat difficult pass to surmount, is the name appropriately given to a tune that is decidedly difficult to sing. 'Watendlath' is suspiciously Teutonic at first sight, but is really the name of a lovely hamlet and tarn lying amongst the hills above the Lodore Falls.

Welsh names are few and far between,

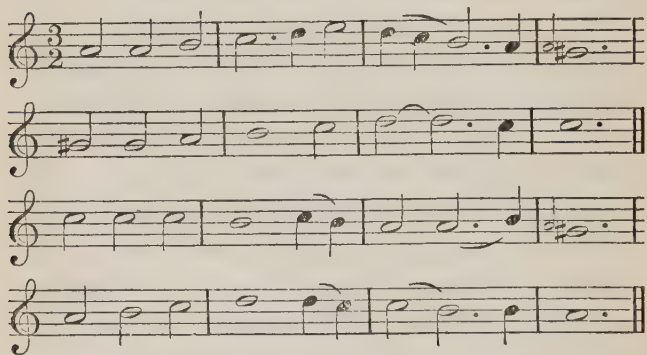
possibly on account of certain difficulties in spelling and pronunciation. Dr. Joseph Parry's 'Aberystwyth' takes its name from the fact that it was composed there. He was a diligent composer of hymn-tunes, and wrote one every Sunday for a number of years, but none have equalled the popularity of that referred to. It first appeared in print in Stephens' *Ail Lyfr Tonau ac Emynuau*, 1879. By degrees it made its way into other Welsh tune-books, and was also printed on separate cards, but it became very widely known by means of manuscript copies more or less correct. By the way, it is somewhat remarkable, and not particularly creditable to modern editors, that scarcely any of the fine Welsh tunes written in recent years have been introduced into English books, except 'Aberystwyth.' Two others, 'Hyfrydol' and 'Bryn Calfaria,' are in *M.*, and it is to be hoped that 'Crug-y-bar,' 'Alexander,' 'Caersalem,' and other fine melodies will soon be heard in English services.

There is an old minor tune found in many books under the name of 'Babylon's Streams.' This is by Thomas Campion, a London physician who lived in the early part of the seventeenth century. He was of French descent, and doubtless derived his musical

ability from his father, who was organist of a Paris church for many years. About 1615 Campion published two *Bookes of Ayres*, and this tune is set to a version of the 137th Psalm:

As by the streames of Babilon
Farre from our native soyle we sat.

Every May-day an interesting ceremony takes place at one of the Oxford colleges. At five in the morning the choir of Magdalen College Chapel ascend the tower, and sing a hymn of praise to the Trinity to this melody:

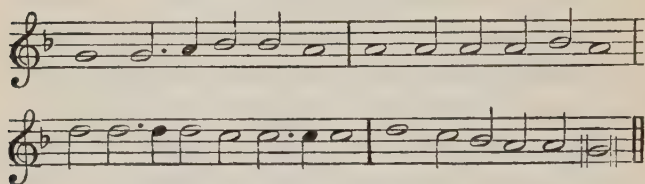


This is known as the 'Hymnus Eucharisticus,' and was composed by Dr. Benjamin Rogers, organist of the college in the reign of Charles II. The melody passed into use as a hymn-tune in the eighteenth century, and was known under various names, 'Dorchester' (*W. T. B.* 157) being the commonest.

This ceremony is a very old one, dating from about 1504, and at one time took the form of a secular concert of vocal and instrumental music, which began at 4 a.m. The change in time is ascribed to a particularly stormy May-day in the latter part of the eighteenth century, when, the usual concert being found impossible, the choir ascended the tower and sang this hymn and tune, of which words and music were known by heart, as they were used daily as the college 'grace.' From this time the concerts were done away with in favour of the hymn. Mr. J. E. West, in his *Cathedral Organists*, quotes a sad story about Rogers. After he had been organist of the college for twenty-one years he was 'retired' on a pension of £30; and one cause of his dismissal was 'his troublesome behaviour in the chapel, where usually he would talk so loud in the organ-loft that he offended the company, and would not leave it off, though he hath been sent to by the President not to make such a scandalous noise there. There were frequent complaints of him from the clerks, to whom, especially the chanter, he used to be very cross, in not playing the services as they were able and willing to sing, but out of a thwarting humour would play nothing but "Canterbury" tune, wherein

he minded not the honour of the College, but his own ease and laziness.'

One is not surprised that the authorities resented having 'Canterbury Tune' every time they wanted to sing. This is it :



a short metre from *Ravenscroft's Psalter*.

Some curious titles are met with in old psalmody books. The editor of *Harmonia Sacra* (c. 1770) had a tune headed, 'On my hairs falling,' to the following words :

Few and easy is your stay,
Tho' never curl'd and hardly grey,
Hairs, adieu, tho' falling all,
Blameless, harmless may you fall.

In the same book occurs the 'Hymn of Eve' (*W. T. B.* 70), which was so popular with our forefathers. It is taken from Dr. Arne's oratorio of *Abel*, and is a song with these words :

How cheerful along the gay mead
The daisy and cowslip appear!
The flocks, as they carelessly feed,
Rejoice in the spring of the year.

It is certainly interesting to find that this tune is to have a new lease of life in *H. A. M. E.* (541), though it is rejected from the *M. T. B.*

A third tune in the same book is set to a hymn that in years gone by was a very popular one for evening. It is headed 'Sleep, downy sleep,' and is set to the following words :

Sleep, downy sleep, come close mine eyes,
Thir'd with beholding vanities ;
Welcome, sweet sleep, that driv'st away
The toils and follies of the day.

This tune is revived in *H. A. M. E.* (453). It first occurs in 1701, and was contributed by Jeremiah Clark to Henry Playford's *Divine Companion*. The original title is 'An Evening Hymn,' and in some books it used to be called 'Lullaby.'

In the second volume of C. Ashworth's *Tunes* (1762) there is a melody with the strange title, 'Dr. Watts's few happy matches.' It is a somewhat vigorous melody to lines written by the good doctor to prove that marriage is not always a success. Dr. Watts, be it remembered, was a bachelor.

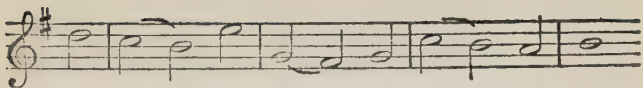
There is a tune that, as regards its name at least, has been sailing under false colours for over a century, for the 'German Hymn' is not a hymn, but a tune ; nor is it by a German, for the composer, Pleyel, was the

twenty-fourth son of an Austrian school-master.

Many old Methodist folk will remember the once-popular tune called 'Cleft of the Rock' (*P. M. H.* 1101). It derives its name from a hymn by C. Wesley founded on Exod. xxxiii. 22: 'I will put thee in a clift of the rock.' This hymn was included in the collection used by the Methodists previous to 1876, the first line being, 'O God, my hope, my heavenly rest.' The music is by Thomas Stodhart, a member of a well-known old York family. About 1800 he published a book of original tunes called *Harmonia Sacra*, wherein the above occurs, and also a tune, 'Dedication' (*C. T. B.* 152), which was composed for and sung at the opening of New Street Wesleyan Chapel, York.

Some tunes reflect in their names various events in history. 'Elba' appears in a book published soon after the exile of Napoleon to that island, while 'Navarino' (*M. App.* 30) was written shortly after the battle of that name in 1827. 'Brighthelmstone' reminds us of the old name for Brighton, whilst a former name for Carey's popular tune was 'Surry,' showing that in the eighteenth century the southern county was usually so spelt. It was also known as 'Yarmouth,'

CAREY'S.



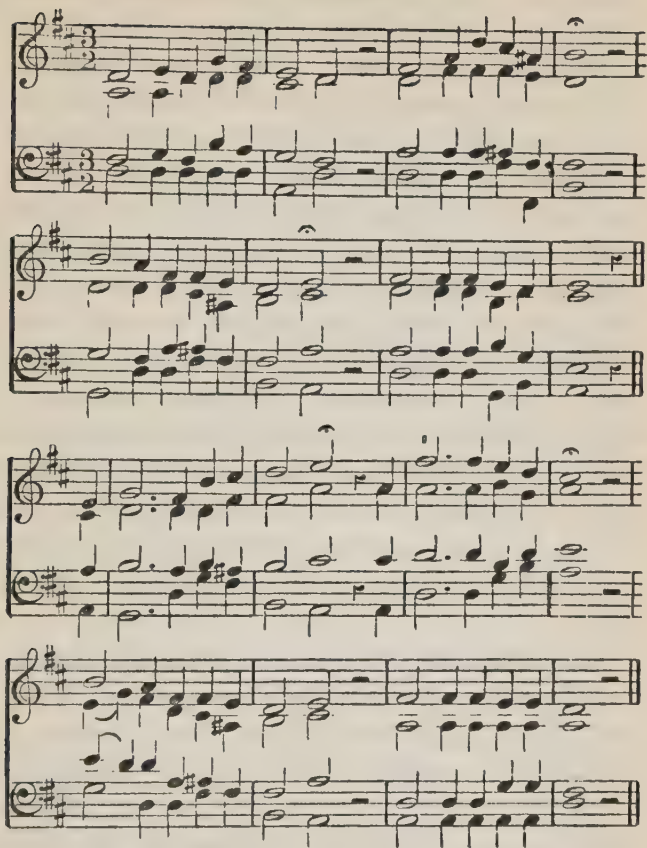
and first appeared in 1723 in Church's *Introduction to Psalmody*, being set to Addison's paraphrase of the 23rd Psalm.

Many tunes are named after their composers, though this custom was more common in former times than at the present day. Thus we find 'Pepusch's,' 'Palmi's,' 'Kettleby's,' 'Percall's,' 'Aldridge's' (probably 'Aldrich'), 'Bray's,' and others. Many of these early psalmodists are quite unknown to fame, nor have their tunes outlasted them. A more modern instance is 'Ewing,' the well-known tune to 'Jerusalem the golden.' Alexander Ewing was born at Aberdeen in 1830, and brought up to the law. He achieved considerable distinction as an amateur musician, and was an able performer on more than one instrument. He was connected with a body of singers who, under the title of 'The Harmonic Choir,' devoted themselves to the study of old English music, sacred and secular. The conductor was William Carnie—a name held in honour by all sections of the Church for his life-long efforts to improve psalmody,

He tells us how one night, at the conclusion of the rehearsal, Ewing came forward and told him he had tried his hand at a hymn-tune, and would like to hear it sung by the choir. The proposal was agreed to, and so began the career of a tune which speedily obtained great favour and still finds a place in all the important collections of tunes. It was first printed on single slips about 1853, and, strange to say, in triple time. The first edition of *H. A. & M.* contained the tune in common time, and this alteration has now been universally adopted. The composer himself, however, never approved of the change, of which he used to say, 'It now seems to me a good deal like a polka.' Ewing afterwards entered the army and served in the Crimean War, and also in China with General Gordon. He left the army with the honorary title of lieutenant-colonel, and spent the last years of his life at Taunton, where he died in 1895. His tune was sung at most of the places of worship in Taunton on the Sunday after his death, and also at his funeral two days later. His wife is well known as the writer of stories for the young.

The following is an early form of 'Ewing' in triple time. It was set to 'For thee, O dear, dear country.'

EWING



Although we have no tunes named after England, Wales, or Scotland, two other countries have provided 'Irish' and 'French' (see p. 62), both widely known. The composer of 'Irish' is unknown, but it first

appeared in *A Collection of Hymns and Sacred Poems*, a Dublin book printed in 1749 by S. Powell, of Crane Lane. A copy of this book, which is now very rare, was formerly in the possession of Mr. John Dobson, a well-known authority on hymn-tunes. After his death his library was dispersed, and the volume disappeared for a time, but has now been located in America. Everything seems to point to the fact that it was one of John Wesley's publications. He was in Dublin in the year mentioned, as also was J. F. Lampe, the well-known composer, whose tunes were highly esteemed by Wesley. In the original the tune is not named, but is headed 'Hymn cxci.,' and set in two parts to the words (by Watts), 'Time, what an empty vapour 'tis.'

The book has tunes at the end, but though Lampe may have edited them, it is pretty certain he did not compose 'Irish,' which is one of the number. It soon got across the Channel, and appeared under its well-known name in C. Ashworth's collection of tunes in 1760. About ten years later it was inserted by Isaac Smith in a collection of his which had a long run of popularity, and this accounts for the fact that for over a century the tune was always credited to him. In his book,

however, he has specially marked his own compositions, and 'Irish' is not amongst the number. Thus it will be seen that the early history of this celebrated tune still remains to be written ; but meanwhile, there was no necessity for the editor of the 1904 edition of *H. A. & M.* to call it an 'English melody.'

Many tunes set to hymns on the future life have received correspondingly suitable names ; thus we have 'Paradise,' 'Gates of Paradise,' 'Heavenly Jerusalem,' 'Aurelia' (= 'Golden')—originally composed for 'Jerusalem the golden'—and many others, while the somewhat mysterious name 'Ad Inferos' would appear to refer to the lower regions. It must be confessed that the giving of Latin or German titles to tunes is by no means to be commended, unless it be the original title of a hymn that has been translated from a foreign language, especially if the tune also has been preserved. For example, the names of the plain-song melodies 'Vexilla Regis' and 'Veni Creator' are the Latin titles of Latin hymns, known to us as 'The royal banners forward go' and 'Come, Holy Ghost, our souls inspire,' and are therefore appropriate ; but it seems singularly out of place to give a Latin title to a thoroughly English hymn,

Why, for instance, should Dykes call his setting of 'Lord, I hear of showers of blessing' by the Latin words, 'Etiam et Mihi,' which is simply a Latin translation of 'Even me,' and which would be a very suitable name for the tune? Indeed, to the man in the pew who is conscientiously endeavouring to learn his tunes, these long names in a strange language offer a serious stumbling-block. I have heard Dykes' tune called 'Jesu, Magister Bone' (to rhyme with 'stone'); whilst 'Ad Perennis Vitae Fontem,' when separated from its Latin hymn, conveys no meaning whatever. One of the best-known Latin names is that chosen by Dykes for his tune to 'The King of love my Shepherd is,' and in this case less objection can be taken, since 'Dominus regit me' is the Latin title of the 23rd Psalm.

Other tunes are called by Greek and Latin words which convey little or no meaning to most people, while it would be almost possible to construct a grammar out of the variety of cases and genders that go to form names for tunes. In reference to German names it is astonishing how few editors manage to spell 'Innsbruck' correctly. The word means 'the bridge over the Inn,' whereas Innspruck, as it is usually spelt, means nothing.

There is no doubt that in many cases

names are chosen quite at haphazard. A popular composer of hymn-tunes told me that his way out of the difficulty was to get down his old school geography and choose a nice-looking name therefrom. Havergal seems to have pursued a similar plan, and to have found a happy hunting-ground among the Z's, for he has given us 'Zaanaïm,' 'Zohemoth,' and others. The names of the saints have, as already stated, supplied many titles ; and considering the vast numbers of them there are in the calendar to choose from, it would seem to be quite unnecessary to use one name over twice ; yet, to add to the general confusion, several saints' names are used twice and even three times, while at least five tunes are dedicated to St. Catherine. In a few instances it is not difficult to decide why a composer has chosen a certain saint ; for instance, Dykes has named one of his tunes 'St. Godric,' from the fact that the saint of that name led a hermit's life for many years in the woods of Finchale, about three miles from Durham, in which city Dykes was living when he wrote the tune. It is well known that Old Testament heroes have not been canonized by the Romish Church, but what the Church has failed to do has been accomplished by editors of tune-books, who have

renamed two well-known tunes by W. Arnold as 'St. Sara' and 'St. Josiah.'

Some writers have abandoned names altogether. Richard Redhead's tunes are always called after the numbers given to them in his *Church Hymn Tunes* (1853). The same system has more recently been adopted by Rev. O. R. Barnicott, who gives all his tunes the same patronymic, 'Warrenne,' but adds numbers to distinguish them. Dr. Mann has gone to a very original source, and has named most of his after the old heathen philosophers. Thus 'Euclid' is the name given to a fine tune that is (very appropriately) by no means easy to sing; while 'Lasus' was a Greek lyric poet and musician. T. Campbell has called the twenty-three tunes in his *Bouquet* after botanical terms, amongst them being 'Sagina' (see p. 247). The two Moravian settlements in England near Leeds and Manchester are suitably represented by 'Fulneck' (*M.* 115) and 'Fairfield' (*B.* 146, *M.* 617), composed by the La Trobes, father and son. The abstruse science of heraldry is represented by 'Guardant' (*P. M. H.* 742), while the humble family of diphthongs contributes 'Æ,' which occurs in American collections. 'Hull' (*P. M. H.* 420, *M. F. C.* 560, *M.* 599) has nothing to do with the town of that name,

but is simply one of many titles given to an old American melody. It was first known as 'Ganges,' and then as 'Indian Philosopher'; but neither of these names seems to have given satisfaction, so it reappeared in various books as 'Redeeming Love,' 'Bendish,' and 'Watts.' Its authorship is generally, but without good reason, ascribed to S. Chandler, an American musician who died early in the nineteenth century. There is a tune of his called 'Enfield' (1798) whose first line is the same as that of 'Hull,' but there the similarity ends.

XI

ADAPTATIONS AND ARRANGEMENTS

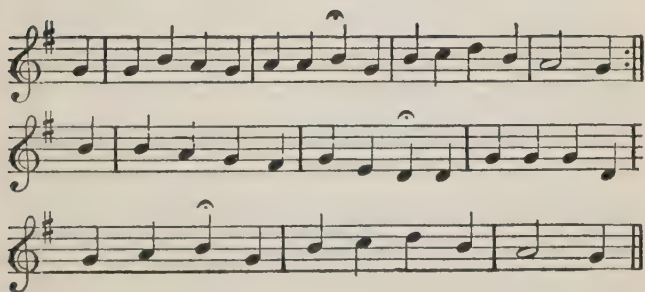
EVERY tune-book of importance at present in use contains a certain percentage of tunes not specially composed as such, but arranged or adapted from other sources, many of them being amongst the most popular in general use. Some purists would do away with such tunes altogether, but the average man in the pew would be mightily disappointed if he could not have a good sing at Haydn's 'Austria' or Mendelssohn's 'Berlin.'

I. ADAPTATIONS

It will be well to explain what is meant by the terms 'adaptation' and 'arrangement' as applied to hymn-tunes. An adaptation is a chorale or hymn-tune that has been altered or adapted to suit certain metres ; an arrangement is a melody derived from sacred or secular sources, arranged as a hymn-tune. Thus nearly all the German chorales in use in England are adapted from their original

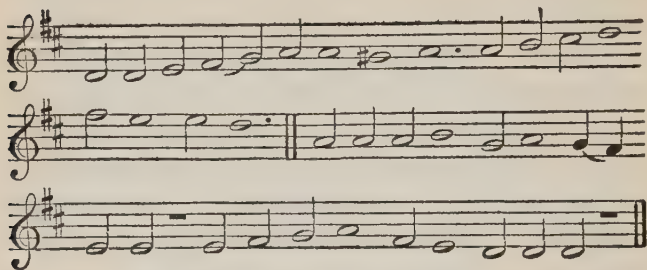
form to suit English words and metres, and many of the old English psalm-tunes have been altered in a similar manner. In such cases the melody, though altered, is kept to the use for which it was originally written ; while, on the other hand, a melody used as a hymn-tune that was originally written for a totally different purpose has undergone arrangement, or derangement, as the case may be. The distinction between the two is somewhat arbitrary, but it will at least be convenient to observe it here.

One example will suffice to show what transformation the German chorales have undergone, and a good deal of the change is wrought by German editors before the chorale gets into use here. The following is the original form of ' Luther's Hymn ' :



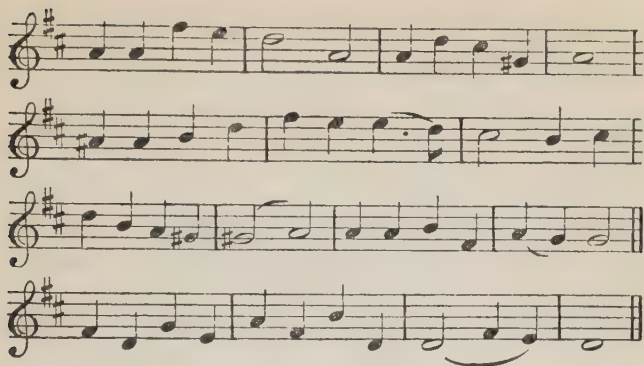
A more complete alteration of a melody

is seen in the tune 'Angelus,' which is adapted from this original:



Here it will be seen that the resemblance stops entirely at the end of the second line, and one would think it scarcely fair to the composer of the original to call our altered version his composition. We may like it better, but what would *he* say? It is by G. Joseph, a German court musician of the seventeenth century. He composed a number of tunes for the hymns of Johann Scheffler, who adopted the name of 'Angelus' Silesius, hence the name of the tune.

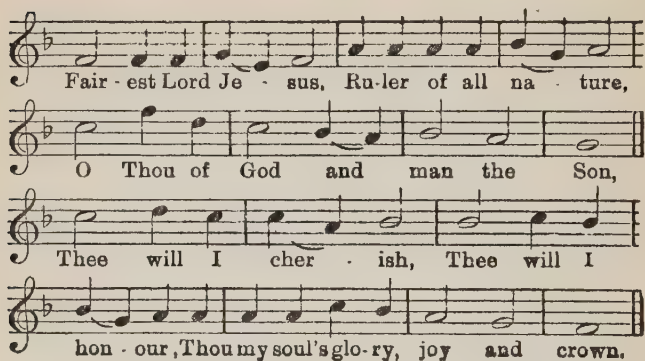
Sometimes extraordinary ingenuity (usually worthy of a better object) is shown in twisting about an unfortunate German melody till it becomes a civilized English hymn-tune, and great credit is due to Sir John Goss for having evolved his fine 'Armageddon' (C. 375) from the following collection of notes:



'Ascalon' (C. 536, M. 102), is a tune that has long been sailing under false colours, and its story is, briefly, as follows.

In the *Evangelical Magazine* for June, 1850, there appeared a letter to the following effect: 'An unexpected treasure was discovered in 1850 in the guise of a Crusaders' Hymn. It was found in Westphalia amid a number of other curious relics, and according to the traditional text by which it was accompanied, this hymn used to be sung by the German pilgrims on their way to Jerusalem. It may therefore be regarded as a national air at that time. . . . It achieved a great popularity at the time of its discovery, and has already become a chief favourite with the people. It is sung by all classes and ages, from the shepherd on the hillside to the lisping urchin in the nursery.'

A copy of the music accompanied this letter, which gives the melody as follows :



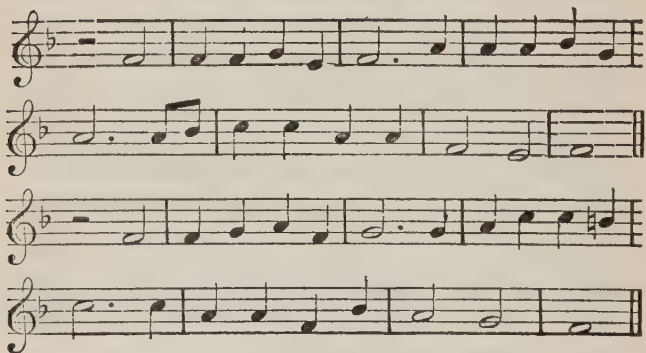
The words are a translation of the German hymn 'Schönster Herr Jesu,' which, according to Dr. Julian, is not found earlier than 1677. Now, the above 'Crusader' story forms very interesting reading, but has no foundation whatever in fact, and whoever 'discovered' the melody as above stated simply jumped at conclusions without considering necessary details. The form of the melody is utterly unlike anything that belongs to the time of the Crusades, nor is the story substantiated in any way by the papers of the time of the supposed discovery. The tune is No. 287 in *Schlesische Volkslieder*, a collection of Silesian folk-songs by Hoffmann and Richter, published in 1842. In the preface

to this work we read: 'In the summer of 1836 I visited a friend in the country (referring to the district of Glatz). Towards evening I heard the haymakers singing; I made inquiries—they sang folk-songs which to me seemed worthy of being collected. For this purpose I associated myself with my friend Richter and we divided the work between us. He had charge of the musical portion, and I took the rest.'

'Ascalon,' then, is a Silesian folk-song. It was first adapted as a hymn-tune by Gauntlett, who altered the melody somewhat and inserted it in the *Congregational Psalmist*. The editor of the *Bristol Tune-Book* tried to improve it still further (without success), and his version was inserted in *W. T. B.* The versions in *P. M. H.* and *C. C. H.* are like Gauntlett's. Liszt has made use of this melody in his oratorio of *St. Elizabeth*, where it serves as the trio of the 'Crusaders' March.' In a sort of appendix to the full score of this work the composer thanks Herr Cantor Gottschlag 'for the old pilgrims' song (which probably dates from the time of the Crusaders).' This assertion still requires proof. It is curious that the tune in use to this metre (6.6.8.6.6.8.) in the eighteenth century, known as 'Dalston,' opens with the same phrase as

'Ascalon,' and bears a striking similarity throughout, and we can only hope that further researches will throw more light on the history of this interesting old melody.

DALSTON.

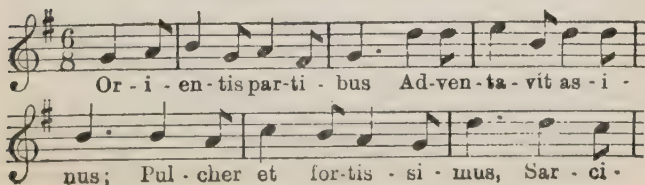


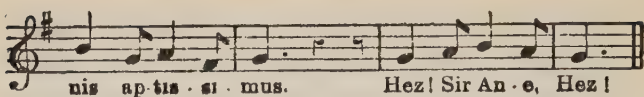
The story of 'Mendelssohn' or 'Berlin' is as follows. Charles Wesley's hymn, 'Hark, the herald angels sing,' had been in use for nearly one hundred and twenty years before it became associated with any fixed tune. But in 1855, when Dr. Cummings, now principal of the Guildhall School of Music, was organist at Waltham, he was looking through the music of Mendelssohn's *Festgesang*, which was written in 1840 to celebrate the introduction of printing, and it occurred to him that the second chorus in the book was very suitable for Wesley's Christmas hymn,

so the adaptation was accordingly made. Dr. Cummings printed it in 1856, and it has now become the recognized tune for the hymn. Mendelssohn, had he lived, might have had something to say in the matter, for in reference to this same chorus he wrote, 'I am sure that piece will be liked very much by singers and hearers, but it will *never* do to sacred words.'

In *H. A. M. D.* (447) is a tune adapted from an old melody that used to be sung in some parts of France in the Middle Ages, during a festival known as the Feast of the Ass. A part of the ceremony was the performance of a mystery play, wherein a young girl with a doll in her arms, representing the Virgin and the child Jesus, was placed on the back of a donkey, and the animal was then led into the church, while the priests chanted an ancient Latin hymn beginning 'Orientis partibus' to a melody that came to be known as the 'Hymn of the Ass.' The tune is probably an old French dance, though some trace it to an ecclesiastical source.

HYMN OF THE ASS.





This was first adapted as a modern hymn-tune by Richard Redhead, who inserted it in his *Church Hymn-Tunes* (1853). Unfortunately he omitted to put the source of several of his tunes, including this one, and consequently it is ascribed to him in *H. A. & M., &c.*

Some popular tunes are derived from a French collection known as *Chants Chrétiens* (1834), one of the best known being 'Rutherford,' usually sung to 'The sands of time are sinking.' This tune, which has been much altered from the original, is by Chrétien Urban, a musician of some renown in Paris during the early years of the nineteenth century. His musical life was identified more with the stage than the Church, though he was organist of a Jesuit church in Paris for some years.

A few national anthems and songs have been pressed into the service of the Church, one of the most effective being Haydn's 'Hymn to the Emperor' ('Austria'). He composed it at the suggestion of the Austrian Prime Minister, and it was first performed on the Emperor's birthday, February 12, 1797. According to the *Musical Times* it was first

published in England by Dr. Burney, who issued it with an English translation, which did not rise to a very high level :

God preserve the Emp'ror Francis,
Sov'reign ever good and great ;
Save, O save him from mischances
In prosperity and state !

It soon passed into use as a hymn-tune, first of all as a D.C.M. in *Dr. Watts's Psalms and Hymns* (see p. 274) ; but as this adaptation was not very successful, other editors tried other metres, till at last the melody came to rest as an 8^s and 7^e :

This tune is said to have been a great favourite of Haydn's, and when he was an old man and the French were bombarding Vienna, where his home was, he asked to be led to his piano, that he might once more play the 'Hymn to the Emperor.' This was the last time he touched the instrument, and five days after he died.

Our own national anthem is frequently sung in churches, but its origin is so disputed and so wrapped in obscurity that it would be useless to discuss it here. It appeared in the *Gentleman's Magazine* of 1745, but before that its history is difficult to trace. The Russian national anthem is occasionally

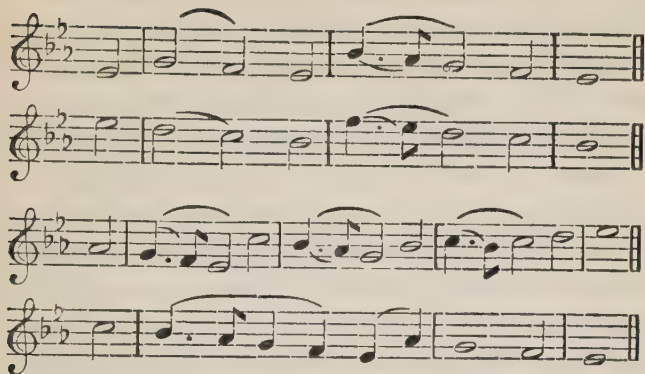
heard as a hymn-tune in England (*W. T. B.* 280, *B.* 631). The 'Marseillaise' was adapted as a tune with the name 'Marseilles,' and set as a C.M., but it took twelve lines with several 'repeats' to make it fit in properly. This is to be found in Willott's *Miniature Selection* (c. 1830), which also contains a tune with some phrases from Arne's song, 'Where the bee sucks,' and the adaptation of 'He comes! He comes!' which is probably its last appearance as a hymn-tune. This little book is a marvel of neat engraving and clear printing, both being the work of the compiler.

In some old tune-books of the early nineteenth century will be found Arne's 'Rule, Britannia,' set to a perversion of the original words written by the Rev. Rowland Hill, this being the first verse:

When Jesus first at Heaven's command
 Descended from His azure throne,
 Attending angels joined His praise,
 Who claimed the kingdoms for His own.
 Hail, Immanuel! Immanuel we'll adore,
 And sound His fame from shore to shore.

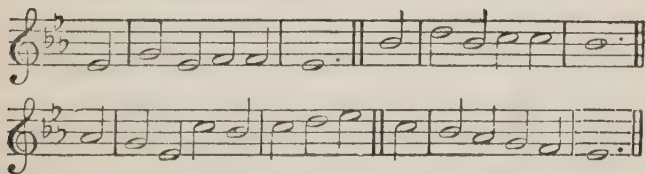
There is a fine old tune called 'Mount Ephraim,' by Milgrove, that used to be very popular some sixty years ago. The melody is as follows:

MOUNT EPHRAIM (S.M.).



This tune received rough treatment in the first edition of *H. A. & M.*, at the hands of some tinkerer. Being apparently in want of a good short metre tune, he got hold of 'Mount Ephraim,' cut out the passing notes, changed the time, dressed it up in neat-looking minims, called it 'St. Helena' (*M. F. C. H.* 32, *H. A. M. D.* 69, &c.), and here is the result.

ST. HELENA.



II. ARRANGEMENTS

The custom of arranging popular melodies of every description for sacred purposes has

prevailed more or less at all periods of church history, and more especially at all times of reform and revival, owing to the desire of those in authority to provide well-known tunes in order that the people may not be prevented from joining in the singing. It would be difficult—nay, impossible—to say how old this custom is ; but to come to more modern times, we find that some of the chorales of the Luther period were adapted from secular sources, while the hunting and love-song melodies of the time of Francis I were made to fit the metrical psalms written by Clement Marot. It has already been shown how the Methodist movement brought into use a number of melodies from secular sources, and at the present day the various ‘armies’ and mission movements make extensive use of well-known popular airs for sacred purposes.

Arrangements were most prevalent in England during the first half of the nineteenth century, and no one who has not studied the subject has any idea of the extraordinary number in use during that period. One of the chief sources was a two-volume work known as *Sacred Melodies*, issued by Gardiner in 1812. William Gardiner, or ‘Billy’ Gardiner, as he was generally known in

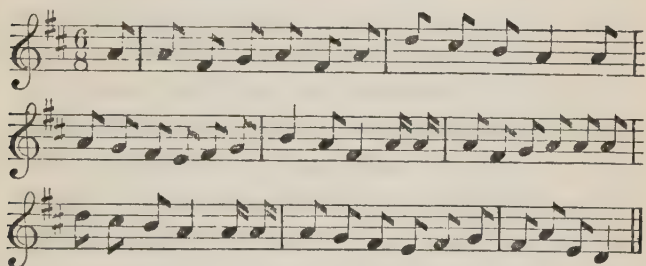
Leicester, was a stocking manufacturer. He was very fond of music, and had a knowledge of the works of the great masters such as few of his contemporaries possessed. He was personally acquainted with Beethoven and Mozart, and also had the pleasure of presenting Haydn with a pair of stockings from his own factory, on the 'welts' of which were worked the opening bars of the well-known 'Emperor's Hymn' ('Austria'). There had been several examples during the eighteenth century of new oratorios made up of selections from Handel's works; but Gardiner went a step further, and constructed an oratorio called *Judith*, in which various selections from Haydn, Mozart, and Beethoven were strung together by connecting links of his own. An offer of a hundred guineas to Beethoven for an overture to the work brought forth no response, and this Gardiner explained by saying that the composer had never received the letter. His *Sacred Melodies*, which consisted of a number of hymn-tunes arranged from the works of the great composers, was published in all sincerity with a view to supply better music than was to be heard in the churches at the time. 'Fulda' (C. 107), or 'Walton,' which is from this work, is said by Gardiner to be

taken from Beethoven ; but it has never been traced to its source, and is considered by many to be an adaptation of some old German folk-song.

Gardiner lived to a good old age, and wrote an interesting account of his musical experiences, called *Music and Friends*. A correspondent says of him, ' He was a funny little figure, and had a funny way of going—half-shambling and half-trotting—and he seemed in a crab-like fashion to be always " following his nose "—that member being twisted out of the straight. But in his love for music he was a prophet calling out of the darkness of the " forties," and I think there must still be living some amateur musicians who owe their first acquaintance with the works of the great masters to " Billy Gardiner." '

The two other principal sources of modern arrangements have been the *Crown of Jesus* music and the *St. Alban's Tune-Book*. The former is largely used amongst Catholics, and consists almost entirely of arrangements, with very few original tunes. The tune ' Stella,' which is taken from this book, has an interesting history. It is sometimes called an old English tune, but I could never trace it till about five years ago, when, whilst

cycling in the north of England, I heard some children in a village in the Furness district singing a tune that seemed strangely familiar, and at the same time playing a curious sort of round game. After some persuasion, combined with a certain amount of bribery, I managed to take down from one or two of the children both words and music of their song, which I afterwards verified. The tune turned out to be our old friend 'Stella,' in the following form :



while the words of the song were as follows :

Sweet Mary, sweet Mary, my age is sixteen ;
 My father's a farmer on yonder green ;
 He has plenty of money to dress me in silk.
 But there's no bonny laddie will take me a walk.

One morning I rose, and I looked in the glass,
 I said to myself, what a handsome young lass ;
 My hands by my hitches¹ I gave ha ! ha ! ha !
 But there's no bonny laddie will take me a walk.

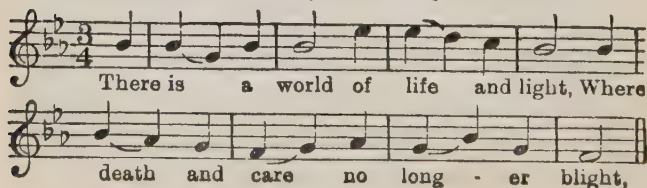
After some time I succeeded in tracing the air to the banks of the Tyne, where it

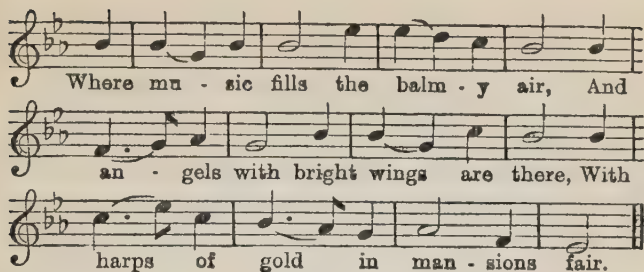
¹ North-country dialect = sides.

had been known from time immemorial. It does not seem to have been printed or adapted as a hymn-tune previous to 1851, when it appeared in a Catholic collection called *Easy Music for Church Choirs*. This was edited by Henri F. Hemy, compiler of the celebrated pianoforte tutor bearing his name. He was born at Newcastle-on-Tyne, and was for many years organist of a Catholic church there. He had a large teaching connexion, and was one of the best-known professors in the district. In later years he used to tell how, on visiting a little village called Stella which lies on the south bank of the Tyne some four miles west from Newcastle, he heard the now familiar melody, and found it would just suit a hymn beginning, 'Hail, Queen of Heaven, the ocean star,' for which he had hitherto been unable to find a suitable tune.

A somewhat different form of the melody appeared in the first Sunday-school tune-book issued by the Wesleyan Methodists in 1858. Here it is called 'Coventry.'

COVENTRY. *Adapted by A. J. HUBBARD.*





When Hemy was editing the *Crown of Jesus* music in 1864 he inserted his form of the tune, and from there it passed into several other collections and became very popular. Hemy became Professor of Music at Ushaw Catholic College, near Durham, and subsequently went to live at Hartlepool, where he died in 1888.

The *St. Alban's Tune-Book* was originally issued in 1875, under the title of *Music of the Appendix to the Hymnal Noted*, with a sub-title explaining that it contained the tunes used at St. Alban's, Holborn. Now the *Hymnal Noted* was the collection *par excellence* of the severe antiquarian school of church music, whose members would admit no hymn music in the Church save the Gregorian tones and old Latin melodies (or plain-song); while this *Appendix* goes to the opposite extreme, and, shaking off the fetters of a lifeless antiquity, includes tunes derived from all sources,

sacred and secular. This book has supplied a number of arrangements for other collections, but fortunately the more questionable ones, such as the old west-country humorous song, 'Richard of Taunton Dene,' are rarely to be met with. Here we find the famous old air, 'Hope told a flattering tale,' set as a S.M. ('Lumen Verum,' *P. M. H.* 552), and the German folk-song, 'The old mill wheel' ('Paradise,' *W. T. B.* 389), in the respectable guise of a C.M.

To attempt to trace the sources of all the secular melodies that have been made use of for church purposes would be useless, but the history of a few of the more popular ones may prove interesting. It will be convenient to classify them according to the following sources :

1. Songs.
2. Glees and Part-songs.
3. Oratorios, Masses, and Operas.
4. Instrumental.

I. FROM SONGS

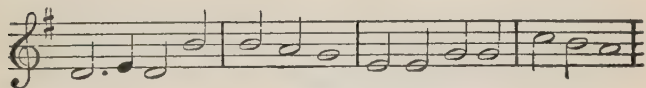
'Goshen' (6.5. *D*), usually sung to 'Jesus is our Shepherd,' is from a song, 'Childhood's Happy Hours,' both words and music being by Miss Davis, writer of several songs that

were popular in Ireland (where she lived) and England about forty years ago.

'Olney' (*M.* 869) is taken from Gounod's popular song, 'There is a green hill far away.'

'Blockley' (*M.* 295, *P. M. H.* 191) is from a duet, 'Leaning on Thee,' by T. Blockley, composer of many popular songs. He was the head for many years of the well-known music-publishing house in Argyll Street, London.

'Agape' (*M.* 718), of which the first line runs thus,



is taken from the refrain of a very popular song called 'Children's Voices,' by Claribel. The source of this refrain was not acknowledged for some years, but it seems that it is taken from a book of 'Kyries' prepared and written by Mr. George Herbert for the use of a Catholic church off New Bond Street. To that gentleman, therefore, the composer-ship of this tune should be assigned.

Sullivan's celebrated song, 'The Lost Chord,' has been set to 'Jerusalem the golden'; but this exists only in MS., and it is sincerely to be hoped it will never get beyond this stage.'

'It is now printed as a hymn-tune' with the composer's permission.'

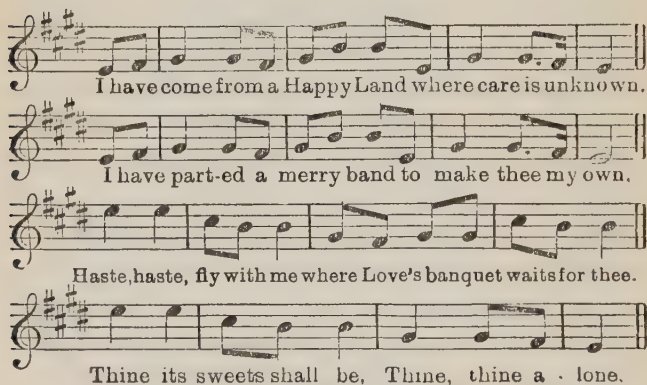
The origin of 'Belmont' has long been a difficulty. It has been assigned to Mozart and S. Webbe, and is also traced by Mr. Love to an air in Gardiner's *Sacred Melodies*. None of these sources seemed satisfactory, so some time ago I made inquiries through various papers, with the result that I was informed by two distinct and widely separated correspondents that it was taken from a song entitled, 'O sing again that melody.' This necessitated another research, made all the more difficult from the fact that no such song appeared in the British Museum catalogues. At last I discovered in the *Musical World* for 1837 a review of a song entitled, 'O sing to me that melody' (Cavatina), composed by G. Manwell; and the reviewer says, 'In Mr. Manwell we congratulate the public upon having gained another pretty song-writer; for we do not remember to have encountered this gentleman before. His song has a sweet melody, beautifully harmonized, and free from pedantry and affectation of every kind. We shall be glad to meet with him again.'

In spite of repeated inquiries all over England I have failed to unearth a copy of the song, and so, until further discoveries are made, the story of 'Belmont' comes to an abrupt conclusion. It appeared in print

as a hymn-tune in a collection called *Psalms and Hymn-Tunes, &c., for the use of the Parish Church of St. Mary, Islington* (1854). Five or six years later it appeared in several tune-books, and is now in common use. After knocking for over forty years at the door of *H. A. & M.* it has at last effected an entrance with the result that it is put down to a 'W. Garbline.' The *Musical Times* for December, 1904, raised the pertinent question, 'Who is W. Garbline?' but no answer has yet been vouchsafed.

The tune to 'There is a happy land' is usually called an Indian air. The author of the words, Alexander Young, tells us the following story: 'Many years ago I was spending an evening with a family of friends, and the lady of the house played several musical compositions of great beauty. Among these was a sweet and tender air which charmed me exceedingly. On asking the name of it I was told that it was an "Indian air, called 'Happy Land.'" It immediately occurred to me that such a melody could not fail to be popular in Sunday schools, if wedded to appropriate words. Accordingly, I wrote the little hymn which has now spread over all the world, and been translated into almost all languages.'

The song referred to by Mr. Young is to be found in *Select Melodies with Appropriate Words* (1827), edited by R. A. Smith, precentor for many years of St. George's Church, Edinburgh. In this is a song called 'The Dancing Girl,' set to this melody, as follows :



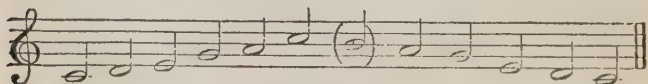
I have come from a Happy Land where care is unknown.

I have part-ed a merry band to make thee my own.

Haste, haste, fly with me where Love's banquet waits for thee.

Thine its sweets shall be, Thine, thine a lone.

The chief argument in favour of its Indian origin is the fact that it is written in what is called the Pentatonic scale, which is in use amongst the nations of the East, the peculiarity being that it omits the fourth and seventh notes of our scale, thus avoiding the semitones, which they find so difficult to sing. The Pentatonic scale in C is as follows:



The bracketed note can be only used in

one position—i.e. between Doh and Lah in the descending scale. Many old Scotch melodies are written in this scale—e.g. ‘The Campbells are coming’ and ‘Auld lang syne.’ Some years ago (c. 1891) a *Pentatonic Tune-Book* was issued by the Baptist mission in China, containing some tunes in common use in England, such as Dykes’ ‘St. Oswald,’ ‘Balerna,’ and ‘Hull’ (one note being altered).

All of our Sunday-school songs are not of such innocent origin as ‘Happy Land.’ ‘When mothers of Salem’ is taken from an old German drinking-song called ‘Crambambuli,’ and ‘We won’t give up the Bible’ has frequently been sung to Arne’s ‘British Grenadiers.’

2. FROM GLEES AND PART-SONGS

Three of Mendelssohn’s four-part songs have been turned into hymn-tunes—‘Sherborne’ (*M.* 234, *B.* 116) from ‘The Vale of Rest,’ ‘St. Saviour’s’ (*B.* 164) from ‘For the New Year,’ ‘Ellesmere’ (*B.* 246) from ‘Morning Prayer,’ and at least two others.

A three-part glee by Dr. Harrington called ‘Retirement’ was turned into a hymn-tune over a hundred years ago, and is very common in books of that period. It is now rarely

used, but occurs in *H. A. M. E.* (501) under the name 'Lansdowne.' The office of mayor does not seem conducive to hymn-tune writing, but Harrington, who wrote hymn-tunes and songs, as well as glees, held that position at Bath (1793), where he also founded the Harmonic Society. He died in 1816, and was buried at his native village of Kelston, Somersetshire. A tablet was erected to his memory in Bath Abbey, on which is a curious mathematical figure highly suggestive of a proposition in Euclid, but which is really a design showing the ratios of the vibration numbers in the various intervals in the major scale.

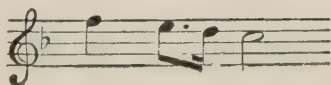
S. Webbe's well-known glee, 'Glorious Apollo,' was turned into a tune, under the name 'Dedication,' by Thomas Walker, and inserted in his appendix to Dr. Rippon's tune-book about 1826. Dr. Callcott's 'Forgive, blest Shade,' and Scotland's 'Lightly Tread,' have done good service also as a L.M. and 8-7s respectively.

3. FROM ORATORIOS, MASSES AND OPERAS

Oratorios.—It is scarcely necessary to say how fertile a source Handel's oratorios have been for the manufacture of hymn-tunes. The *Messiah* has supplied several, one of the

most remarkable being an arrangement of the bass solo, 'The people that walked in darkness,' as a L.M. with the air in the bass, and a superstructure of original parts by one Molyneux, a Liverpool musician who issued a book of psalmody in 1829. The air 'He shall feed His flock' has been very frequently used, and Sir A. Sullivan, who introduced it as a tune in *C. H.*, justifies his action in setting it to the hymn 'Come unto Me, ye weary' in the following words: 'Adaptations from popular works are, as a rule, much to be deprecated, as presenting original compositions in garbled form only. But exceptions may occasionally be made with advantage, and the Editor accepts without any grave misapprehension the responsibility of such an arrangement, for instance, as "Come unto me," the original melody, which it closely follows, being so linked with the feeling of the words that separation would seem almost unwarrantable.' It may be noted that the new editor of *C. H.* does not hold the same opinion, and substitutes Dr. Dykes' well-known tune to the same words.

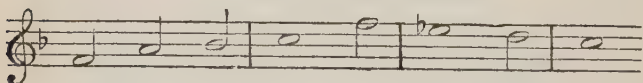
Students of Handel are aware how fond he is of the phrase,



This has been used by some unknown artist to commence a tune very popular in some places, known as 'Comfort,' or 'Antioch' (*C. T. B.* 19, *P. M. H.* 1071). It seems to be of American origin, and its source is usually stated to be 'from Handel'; but Professor Prout, to whom I wrote on the subject, gives it as his opinion 'that it is very far from Handel.'

The Dead March from the oratorio *Saul* was used as a hymn-tune about 1780-1830, and was usually set to Watts's hymn, 'Hark! from the tombs, a doleful sound.' It was fittingly called 'Cemetery,' and marked to be sung 'Grave'!

Another arrangement from the same oratorio is the tune 'Brunswick' (*H. A. M. E.* 385), beginning,



and taken from the solo 'Sin not, O King,' sung by Jonathan as he is imploring Saul to save David's life. This is an old favourite, and Dr. Miller says of it, in his *Psalms of David*, 'composed by Handel at the seat of the Earl of Gainsborough,' and elsewhere he says, 'never printed before.' The first

statement is somewhat enigmatical, but Miller is wrong in his second, for it had appeared as a tune thirty years before, in the *Christian's Magazine* of 1760.

Other arrangements from Handel are as follows :

'Solomon' (*M.* 66, *B.* 42) is from the air 'What tho' I trace,' in the oratorio of that name.

'Mamre,' or 'Saul' (*M.* 5), is from the oratorio *Joshua*, 'Shall I in Mamre's fertile plain.'

'Samson' (*M.* 385, *B.* 412) is from the chorus 'Then round about the starry throne,' in the oratorio of that name. This well-known arrangement has been sadly tampered with in *M.* 385, with the result that two distinct arrangements of the tune are now in existence, which is unfortunate, especially as the new version is practically no nearer to what Handel wrote than the old one.

Many other adaptations from Handel are found in the old tune-books, but they have passed out of use, except, perhaps, the arrangement of 'Angels, ever bright and fair,' from *Theodora*, which gives its name to the tune in *P. M. H.* (506).

Haydn's *Creation* supplies the tune of that name (*P. M. H.* 1062) from 'The heavens

are telling,' while the air 'In native worth' has been frequently made use of. From his *Seasons* we get 'Petition' (*M.* 479) taken out of the chorus 'God of Light.'

From Sir Michael Costa's *Eli* comes the tune of that name (*B.* 105, *M.* 783), first adapted by W. G. Aviolet, organist of Clapton Chapel, in 1862. The middle movement of the 'March of the Israelites' appears in *H. C.* as a 10-line 7s.

Two arrangements from Spohr's works have found a place in many collections. 'Lebanon' (*M.* 602), also called 'Flensburg,' is from the slow movement of the string quartet in A minor (Op. 58, No. 2). It was arranged by Dr. Gauntlett as a hymn-tune in 1851. 'Spohr' (*B.* 191) had a long run of popularity as a C.M., but has now gone out of fashion. It is taken from an air and chorus, 'If all thy friends forsake thee,' in the oratorio *Calvary*, but is better known through its adaptation to the words of the 42nd Psalm, 'As pants the hart.'

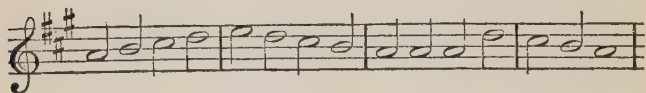
The fine tune 'Victory' (*H. A. M. E.* 148, *C. H.* 176) is taken (according to Cowan and Love) from a musical setting of the *Magnificat* by Giovanni Perluigi, or Palestrina, as he is more generally called, from the place of his birth. Born in 1526, he became one of

the greatest composers of Catholic church music the world has ever known ; and it is much to be regretted that so few opportunities are afforded at the present time for hearing any of his works. Some of his greatest compositions are founded on the old plain-song melodies of the Church. This tune was first arranged to English words, apparently in 1852, and inserted in the *Standard Tune-Book*, which was published in that year. Its popularity was established by its inclusion in the first edition of *H. A. & M.*

Masses.—Several tunes have been taken from the various settings of the Catholic mass, the best known being those by Michael Haydn and Samuel Webbe. The former was a younger brother of Francis Joseph Haydn, and, although a fine musician, he lacked that delicate touch of genius that has made the elder brother immortal. It is said that he formed a society amongst his school-fellows for detecting plagiarisms in music. What a time they would have had amongst the hymn-tunes of the present day ! His compositions were confined chiefly to church music, and as few of them were ever printed they are now almost inaccessible. C. I. La Trobe says that when he died Haydn's widow found a private purchaser for her

husband's works, and negotiations for publishing them were broken off.

S. Webbe has provided the Protestant Church with some of her most popular tunes. 'Melcombe' is sung all the world over; and an air under various names, beginning thus,



is almost as well known. Both are taken from his *Collection of Motets*, published in 1791, the former being set to the Latin hymn 'O salutaris hostia,' and the latter to 'Tantum ergo sacramentum.' There is in the British Museum a book called *An Essay on the Church Plain-chant* (1782), in which both these melodies occur; but there is no clue to the composer's name. The editor of this book was J. P. Coghlan, who was also his own printer and publisher. He seems to have been one of the earliest of modern advocates for the re-establishment of the Gregorian or plain-song melodies in this country, but, as he himself says, the chief difficulty he had to contend with was the want of proper type for the purpose. His book also contains the earliest-known printed versions of 'Adeste Fideles' and 'Stabat Mater' (C. H. 151, M. 237, B. 222).

Most of the movements from Mozart's *Twelfth Mass* have been adapted, the most popular being an arrangement of the 'Kyrie' as a 4-line 7^e (*W. T. B.* 521). It is rarely heard now.

Operas.—A few of the Handel arrangements are taken from his operatic works. His name is nowadays so inseparably connected with oratorio that it comes as a mild surprise to many people to find that Handel wrote upwards of forty operas. 'David' (*B.* 230, *M.* 541) is from an air in *Sosarme*, while other tunes from his operas are referred to on p. 131.

The overture to Arne's *Artaxerxes* contains a minuet from which the tune 'Arlington' or 'Artaxerxes' is taken. It was first arranged as a hymn-tune by R. Harrison, who included it in his *Sacred Harmony* (1784).

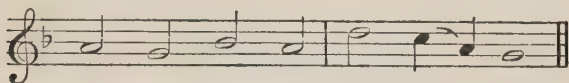
Many years later some other editor, at present unknown, constructed a totally different tune from the same minuet. It was inserted in *W. T. B.* (32), but has now passed out of use, while the original 'Arlington' (*M.* App. 2) is still a favourite in some places. Another once popular adaptation, 'Clayton' (*P. M. H.* 678) is from the same opera. It is from the aria 'Water parted from the sea,' which became one of the most popular tenor songs of the eighteenth century.

Rousseau's Dream has been a popular tune ever since J. B. Cramer got hold of the melody and published it as a piano solo with variations about 1818. Various stories are told about the origin of this air, but one thing is certain, and that is that Rousseau never wrote the tune as we know it. In an opera of his called *Le Devin du Village* there is an interlude or 'pantomime' that bears a faint resemblance to it, and that is all. The name is apparently a fanciful one, and if anybody was dreaming at all it was more likely to be Cramer than Rousseau. It seems to have been first used as a hymn-tune in Walker's *Appendix to Rippon's Tunes* (c. 1825).

Two melodies from Flotow's operas have passed through the arranging process, 'The last rose of summer' (chiefly confined to American collections) and a quartet known as 'Dormi pur,' which was adapted by A. Stone, editor of the first series of the *Bristol Tune-Book*, and inserted under the name 'St. Philip' (B. 157).

Two airs from Weber's operas have long found a haven in some collections. W. H. Monk once said, in relating his editorial experiences, that when contributions towards the musical edition of *H. A. & M.* were invited by advertisement, the tune of which he re-

ceived the most copies with requests for insertion was an arrangement of the opening chorus from *Oberon*, which is sung while fairies 'trip it lightly' on the stage. This tune, known by the name of 'Weber,' and beginning,



is passing out of use, while 'Carl' (*W. T. B.* 399), arranged from the air 'Softly sighs the voice of even,' from *Der Freischutz*, is now heard no more. It used to be a fearsome thing to hear a congregation sing the last line of this tune, and a sigh of relief might frequently be heard when the last voice landed safely down on the final E :

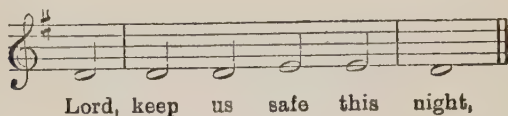


4. FROM INSTRUMENTAL MUSIC

One of the most familiar tunes from this source is that which has done such long service in the double capacity of a L.M. and 4-7s under the name 'German Hymn' (see p. 323). It is taken from the slow movement of the quartet No. 4, Op. 7, by Pleyel, and in its original form it is an andante

with variations, some of them being decidedly frivolous.

Beethoven's Sonatas and Mendelssohn's Songs without Words have been happy hunting-grounds for the arranger. The slow movement from Beethoven's Sonata Op. 14, No. 2, has long been in use as a D.L.M., while the Vesper so frequently sung now in churches, beginning,



is an adaptation of the slow movement from the 'Sonata Appassionata.'

Of the Lieder, Nos. 1, 4, 9, 16, and 18 have been turned into hymn-tunes. E. J. Hopkins is responsible for No. 1, and unfortunately it is perpetuated in *M. T. B.* No. 9 is an elastic kind of melody that fits various metres, according to the degree of 'slurring' required, and it has been treated accordingly. From Beethoven's concerted works we have 'Emmanuel' (*P. M. H.* 205), which is taken from the quartet Op. 16; and 'Bonchurch' (*C.* 94), from the septet. Haydn's instrumental works have supplied 'Onward, Christian soldiers,' from the slow movement of a symphony in D, and 'Neapolis' (*B.* 85), from a symphony

in G. Most of these arrangements from the instrumental works of the great composers are found in Gardiner's *Collection*, and although the list might be considerably enlarged, the fact that they are gradually passing out of use makes any further reference to them unnecessary.

Most of the arrangements from Mozart's works are nearly obsolete, though there were several in *W. T. B.* One, however, deserves special mention, as some forty years ago it was a very favourite air for use in that exciting old-fashioned game of 'Musical Chairs.' The late editor of *Church Hymns* rescued it from such profane uses, and gave it a resting-place under the name of 'Parting' (*C. H.* 320).

An arrangement from one of Sullivan's works finds a place in *M. T. B.* under the name 'In Memoriam' (*M.* 166). In 1866 Sullivan was invited to write an orchestral work for the Norwich Festival. He was unable to fix upon a suitable subject, and as the time drew near he told his father that he must give up the commission. 'No,' said his father, 'you mustn't give it up; you will succeed if you stick to it. Something will probably occur which will put new vigour and fresh thought into you. Don't give it

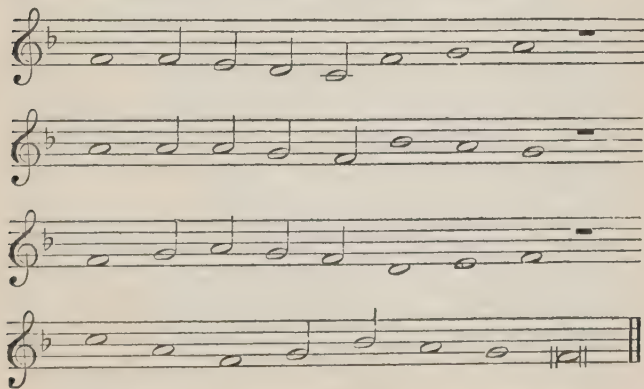
up.' Three days after this his father died very suddenly, and Sullivan found an inspiration in his own overwhelming grief, which culminated in the wonderful 'In Memoriam' overture. It opens with the solemn strain that has been adapted without alteration as a hymn-tune, played slowly and softly with dirge-like effect, while towards the close of the work the beautiful melody is again heard, the whole orchestra sounding forth the majestic chords that now seem so suggestive of a 'sure and certain hope.'

APPENDICES

APPENDIX I

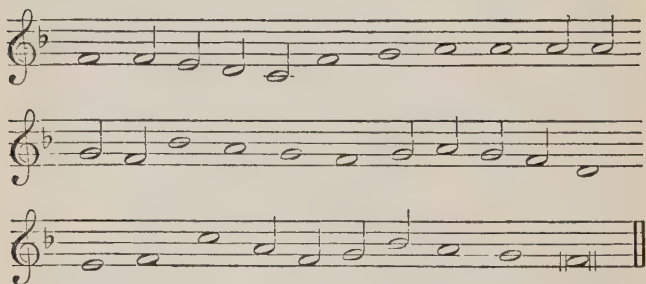
NOTE A. THE 'OLD HUNDREDTH' (p. 37).

The earliest known version of the 'Old Hundredth' is to be found in a *Huguenot Psalter* originally published at Geneva in 1551. It contains forty-nine versions by Marot, and thirty-four by Beza. Among the latter is Psalm cxxxiv., set to the following melody. (The original is in the C or tenor clef).



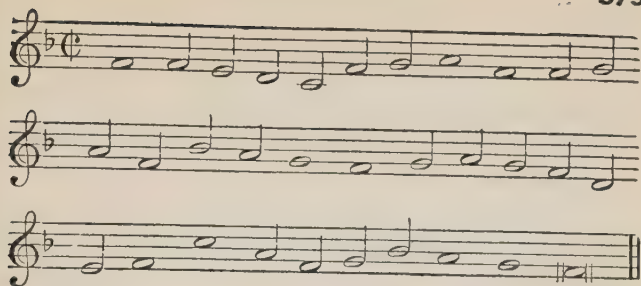
An edition of *Marot's Psalter*, printed by

Remy Guedon, and published at Paris in 1551-2, contains no trace of the tune, and it is tolerably safe to assume that it originated in Geneva. According to the best authorities, it was adapted by Bourgeois from a secular source. The tune was brought to England by the Puritan refugees on their return from the Continent. It was not included in *Day's Psalter* of 1562, but is found in the harmonized *Psalter* of 1563 in the following form :



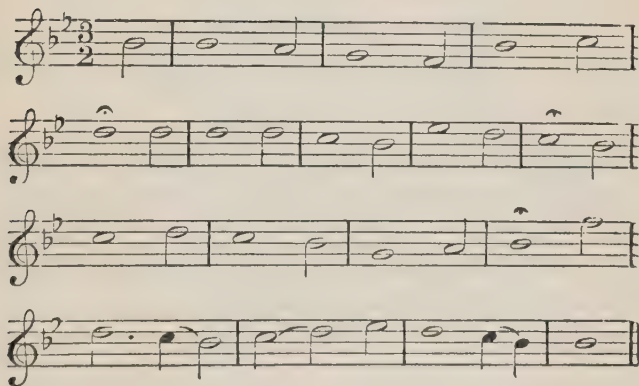
Ravenscroft adopted this version in his *Psalter* of 1621, and this is the one erroneously called the *original* version in *M.* (No. 2), and elsewhere.

Corrupt versions of the tune soon began to appear, the following strange variant being found in a psalter of 1643 'Printed by R. C. for the Company of Stationers':



The following is the arrangement in triple time referred to on page 19. It is from J. C. Jacobi's *Psalmodia Germanica* published in London in 1722 (see page 20):

MICHAELMAS HYMN



It very rarely occurs in this form in English collections. The version in general use now (with equal notes throughout) was introduced about the middle of the eighteenth century, but its widespread popularity is of comparatively recent date.

NOTE B. 'BANGOR' (p. III).

In Carlyle's *Letters and Speeches of Oliver Cromwell* the following occurs in the description of the Battle of Dunbar :

“ “ The Lord General made a halt,” says Hodgson, “ and sang the hundred and seventeenth psalm, till our horse could gather for the chase.” Hundred and seventeenth psalm, at the foot of the Doon Hill ; there we uplift it, to the tune of Bangor, or some still higher score, and roll it strong and great against the sky.

O give ye praise unto the Lord
All na-tions that be ;
Likewise ye people all, accord
His name to magnify !

Carlyle doubtless suggests this tune as being familiar to him by name, but it certainly was not sung by Cromwell's army. 'Bangor' is an eighteenth-century tune, and does not occur in the early psalters.

APPENDIX II

THE following information as to the whereabouts of some of the rarer books mentioned may be of service.

Coverdale's <i>Goostly Psalmes</i>	1539	Queen's College Oxford.
Marot's <i>Psalmes de David</i> (Remy Guedon) . . .	1551-2	(In the author's possession.)
Tye's <i>Actes of the Apostles</i> .	1553	Lambeth Palace Library.
<i>Anglo-Genevan Psalter</i> .	1556	{ Bodleian, Oxford. Rylands Library, Manchester.
„ „ .	1558	T. E. Aylward, Esq., Cardiff.
<i>Day's Psalter</i> . . .	1562	Rylands Library.
„ „ (harmonized)	1563	Brazenose College, Oxford.
<i>Goudimel's French Psalter</i> .	1565	W. H. Cummings, Esq., London.
<i>Day's Psalter—Sternhold</i> <i>and Hopkins version</i> }	1565	{ British Museum, Rylands Library,
‘with apt notes’ . . . }	onwards	{ &c.
<i>Seven Sobs</i> (Hunnis) . .	1583	British Museum.
<i>Damon's Psalter</i> . . .	1591	„ „
<i>Este's Psalter</i> . . .	1592	„ „
<i>Allison's Psalter</i> . . .	1599	„ „

<i>Ravenscroft's Psalter</i> . . .	1621	British Museum.
<i>Prys' Psalter</i>	1621	„ „
<i>Wither's Hymnes and Songs</i>	1624	„ „
<i>Ravenscroft's Psalter</i> (2nd edition)	1633	„ „
<i>Wither's Halleluiahs</i> . . .	1641	„ „
<i>Playford's Psalter</i>	1671	„ „
<i>Playford's Psalter</i> (2nd edition)	1677	„ „
<i>Lyra Davidica</i>	1708	„ „
<i>Foundery Tune-Book</i> . . .	1742	{ Rev. R. Green, Bir- mingham. Rylands Library.
<i>Collection of Hymns and Sacred Poems</i>	1749	
<i>Divine Musical Miscellany</i>	1754	(In the author's pos- session.)

LIST OF ABBREVIATIONS . . . . .	377

(In each case the musical edition is referred to)

<i>H. A. & M.</i>	<i>Hymns Ancient and Modern</i> , 1st ed.	1861
<i>H. A. M. D.</i>	„ „ „ „ 4th ed.	1889
<i>H. A. M. E.</i>	„ „ „ „ 5th ed.	1904
<i>B. or B. T. B.</i>	<i>Bristol Tune-Book</i> . Complete ed.	1889
<i>B. C. H.</i>	<i>Baptist Church Hymnal</i>	1900
<i>C. H.</i>	<i>Church Hymns</i>	1903
<i>C. or C. C. H.</i>	<i>Congregational Church Hymnal</i>	1887
<i>C. T. B.</i>	<i>Centenary Tune-Book</i>	1892
<i>C. W. T. B.</i>	<i>Companion to Wesleyan Hymn-Book</i>	1846
<i>H. C.</i>	<i>Hymnal Companion</i>	1904
<i>M. or M. T. B.</i>	<i>Methodist Hymn-Book</i>	1904
<i>P. M. H.</i>	<i>Primitive Methodist Hymnal</i>	1889
<i>M. F. C. H.</i>	<i>Methodist Free Church Hymnal</i>	1889
<i>I. C. H.</i>	<i>Irish Church Hymnal</i>	1895
<i>C. E. H.</i>	<i>Church of England Hymnal</i>	1895
<i>W. or W. T. B.</i>	<i>Wesleyan Tune-Book</i>	1876
<i>W. B.</i>	<i>Westminster Abbey Tune-Book</i>	1897

<i>C.M.</i>	Common Metre.
<i>D.C.M.</i>	Double Common Metre
<i>L.M.</i>	Long Metre.
<i>D.L.M.</i>	Double Long Metre.
<i>S.M.</i>	Short Metre.
<i>M.T.</i>	<i>Musical Times</i> .

I

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